

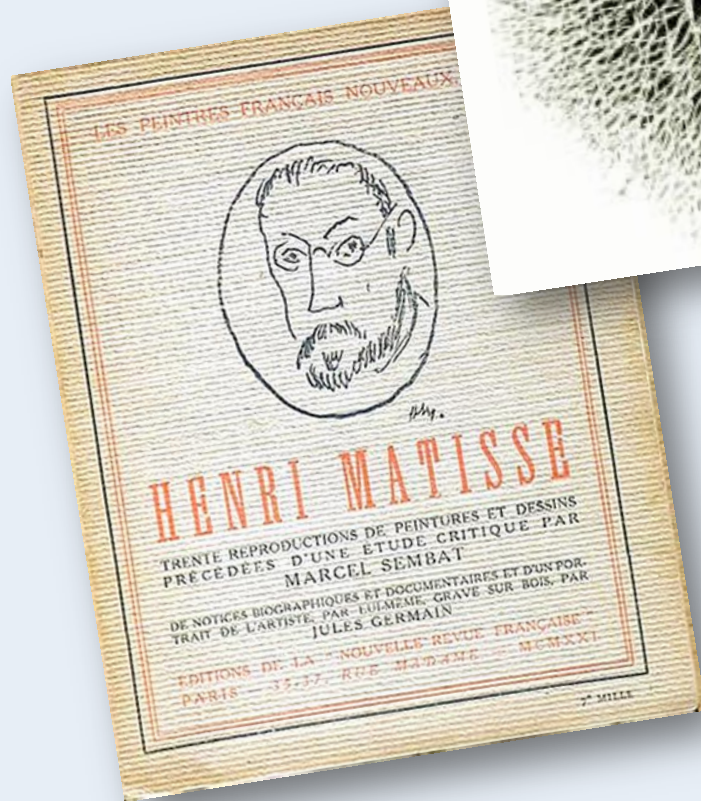
a cut and paste illustrated e-book by **Pedro de la Montaña**

A PICTORIAL LOOK AT A MASTER PICTURE MAKER

Matisse

A Resource for Educators





This e-book started out as a simple pastime with the idea of bringing together all the photos of Matisse that could be found on the internet. That task was simple enough but it was soon obvious that the photos needed captions. That led to more research, more googling, which in turn led to finding many choice facts and anecdotes too good to ignore. As one fact led to another there were soon two hundred plus pages stuffed with facts and photos and examples of Matisse's art. What started out as a lark ended up as a Strasbourg goose. As the French say, '*Bon Appétit*'.

If my story were ever to be
written truthfully from start to
finish, it would amaze everyone.

Henri Matisse





Born in Northern France in 1869 to a grain-merchant father and a mother who was described as “artistically inclined” (she painted china and made hats), **Henri Émile Benoît Matisse** received little early encouragement to become an artist. At the age of 18 he was enrolled at the Faculty of Law in Paris, soon passed his law exams, and took a job as a law office clerk.



It was only after Matisse suffered appendicitis and was confined to bed for almost a year that he was afforded an opportunity to explore his artistic bent. Hoping to provide her recuperating son with activities to fill his empty hours, Matisse’s mother bought art supplies for him. Matisse began to copy paintings, and then later (after he was recovered from his illness), he took drawing lessons while continuing to work in the law office. Soon, Matisse abandoned law in favor of art. At the age of 22, he again traveled to Paris, but this time it was to study painting. Paris was rich in the arts, and Matisse availed himself of the many museums there, often copying masterworks in the galleries. By 1896, Matisse was successfully exhibiting his paintings in Paris. Within a decade, Matisse was the recognized leader of the art style known as *fauvism* — a style characterized by its unusual use of bold and often illogical colors. It was during this period when Matisse met Picasso for the first time. Although the initial meeting was not especially cordial, a relationship of mutual respect and professional exchange later developed.



MATISSE'S BIRTHPLACE ON THE LEFT - PLACE DU REJET, LE CATEAU.



Beginning in 1870's the Matisse family lived on this street in Bohain in an apartment above the family store. Within a few short years, Henri Sr. could afford to buy a house for his family on the outskirts of town.



His parents had a grain/seed shop that also sold house paints. Matisse was probably first interested by the colors his mother mixed for custom orders. His mother also gave him a set of art supplies when he was recovering from appendicitis and that's when he started drawing. She used to paint on vases and decorate hats .



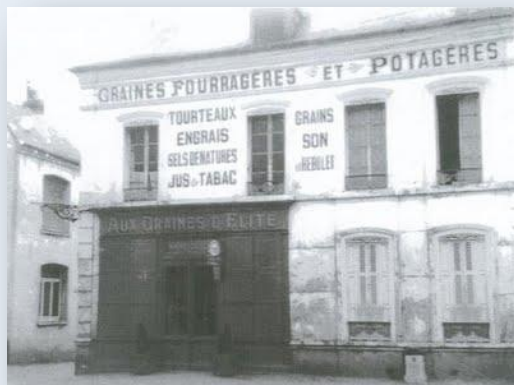
The Matisse family home as it appears today.

Matisse

Émile Hippolyte Matisse and Anna Heloise Gerard,
parents of Henri, photo taken some time before 1910.



The seed store in Bohain, where Henri grew up.



1869-1881 Bohain-en-vermandois

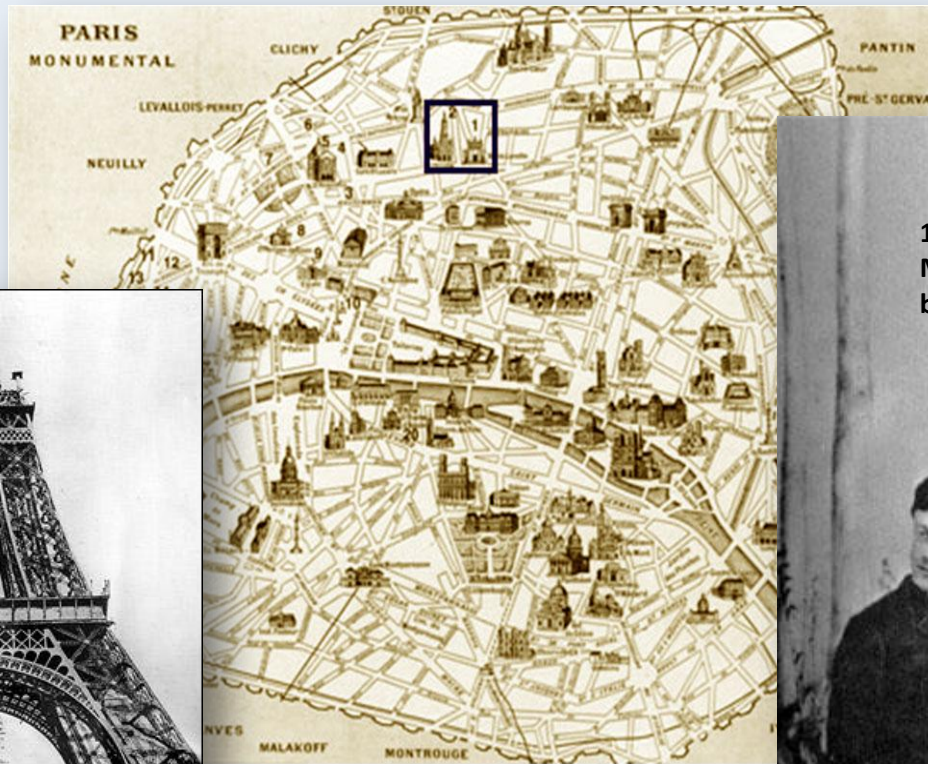


The Matisse family (with a young friend or cousin) outside the side entrance of the seed store on the Rue Peu d'Aise. Henri is the tall one.



**Anna and Hippolyte
Henri Matisse**
the painter's parents.



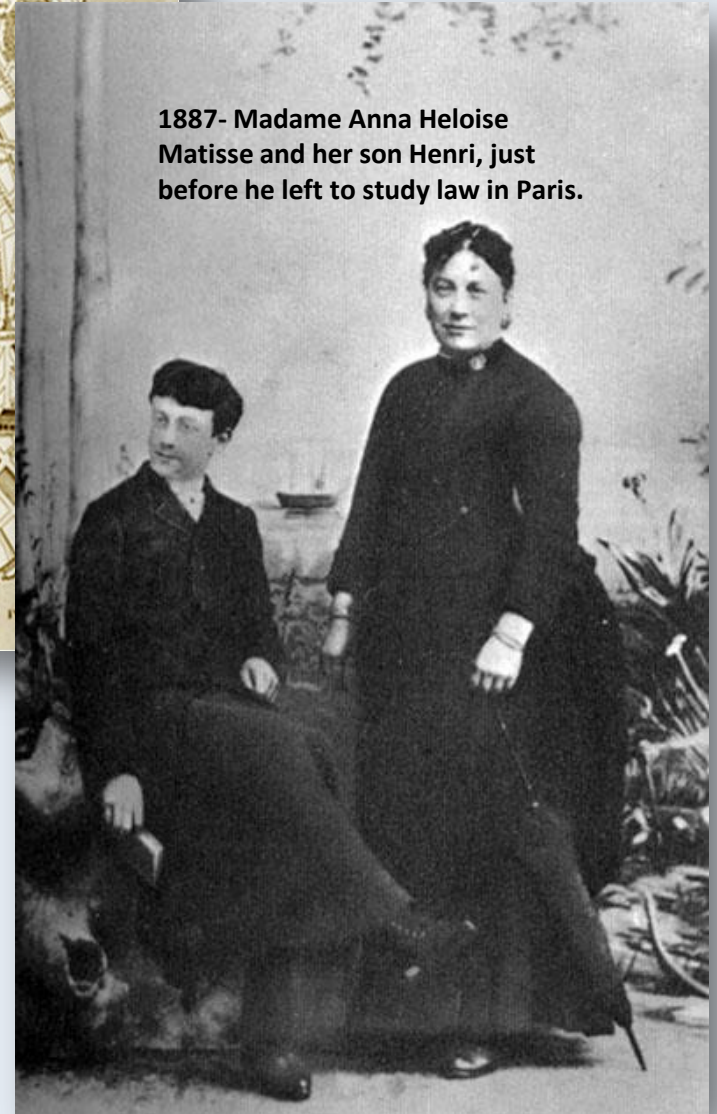


The young Henri would have seen Gustave Eiffel's tower take shape in Paris 1887-89. At this time van Gogh was in Paris painting his best self-portraits. If Matisse had met him he probably would have been uninterested as he showed zero interest in art at this time not even to visit the Louvre once.

1887 — Matisse spends the year studying law in Paris.

1890 — Matisse is hospitalized for a hernia (or appendicitis ?; reports differ) and tries painting for the first time.

1887- Madame Anna Heloise Matisse and her son Henri, just before he left to study law in Paris.



... In his own words

While in Paris he ...

"had no desire to visit any of the great museums, or even the annual salons of painting."



then in his
twentieth
year after. . .

"a fairly long convalescence spent in Bohain, on the advice of a neighbor and following his example, I copied the chromo models [colored reproductions] in a box of paints my mother brought me. My work, already pretty remarkable, must have contained something of my emotion.

In 1891, he asked his father for permission to return to Paris to study for a teaching diploma in art. By this time, Matisse was already known as a bit of a disappointment in his hometown. His frail health, failure to take over his father's business, unambitious law career, and now his desire to be a painter cemented his reputation as the town fool: *le sot Matisse*.

It would be hard to exaggerate the small community's shock over Matisse's career plan. To many, it was quite simply a disgrace. "There were no painters in my family; there was no painter in my region," said Matisse. He was the first, and for a long time the only, painter Bohain produced. And his family was appalled.

. . . In his own words

1891/92 - He resigns from the legal profession in order to devote his time exclusively to painting. He enrolls in the Académie Julian in Paris. Although he fails the entrance exam for the École des Beaux-Arts, he nevertheless joins the class of Gustave Moreau in 1892.

"But it's a career for down-and-outs, d'you hear, you'll die of hunger."



Papa Matisse warned

"Give him a year."



Mama Matisse implored

"My father had paid for my legal studies. When I said; 'I want to be a painter,' it was the equivalent of saying to the man: 'Everything you do is pointless and leads nowhere.'"

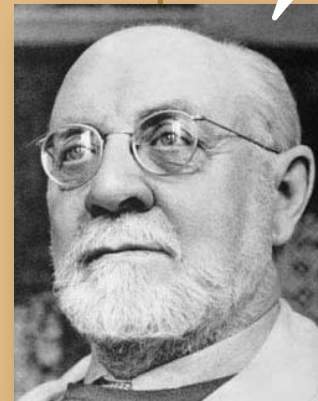
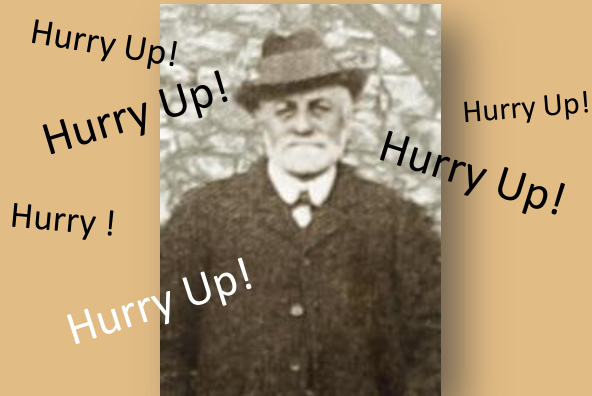


Henri

He had won the fierce arguments with his father despite threats of having all financial support withdrawn. Apprehensive he . . .

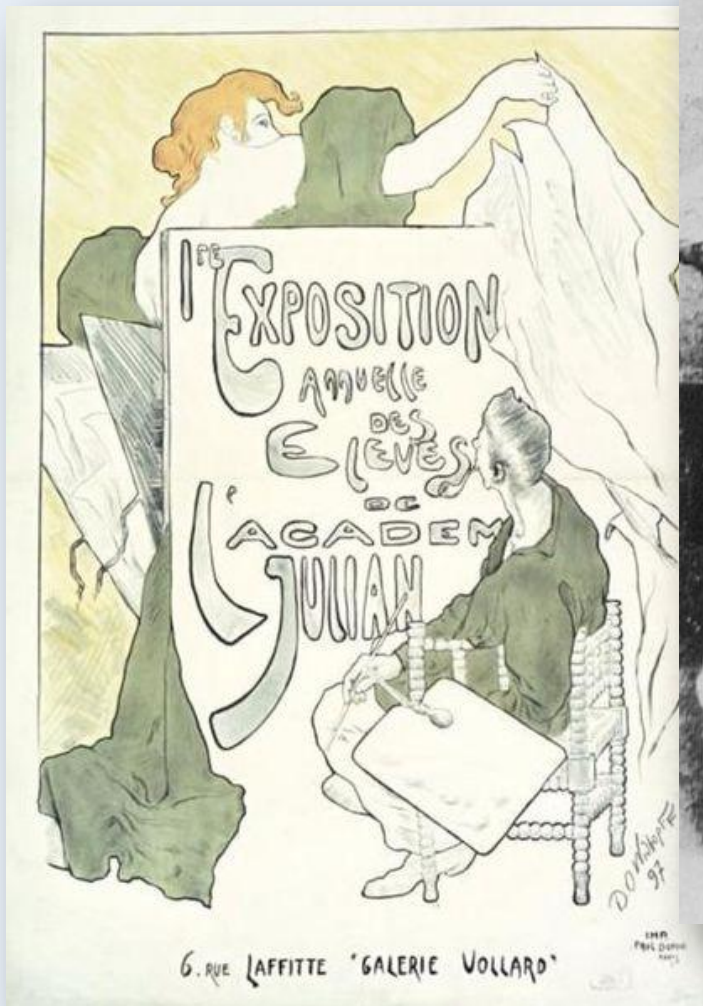
"plunged into work 'head down' on the principle I had heard all my young life expressed in the words 'Hurry up!'

Like my parents, I hurried to work, pushed by I know not what, by a force I am aware of today as alien to my life as a normal man."



1891 - Matisse moves to Paris to study art in October. He fails the entrance exam for the École des Beaux-Arts and enrolls at Académie Julian.

1892 - Matisse is accepted as student by Gustave Moreau. He takes additional classes at the Ecole des Arts Décoratifs, fails the Beaux-Arts entrance exam for the second time, and moves to an attic apartment at 19 Quai St. Michel. He begins a relationship with Caroline Joblaud (Camille).



At the L'Academie Julian run by the famous French painter Bouguereau - 1892(?). R-L Emile Jean, Matisse, and Jules Petit.



Iris – circa 1890.
A doodle in the margin of a legal document Matisse made when he was a lawyer's clerk.



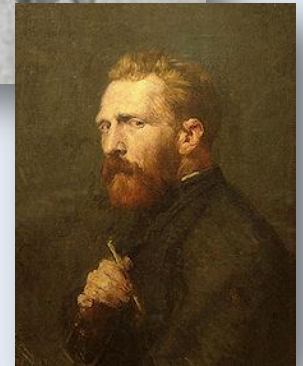
Nature morte aux livres

[Still Life with Books (My First Painting) – 1890]



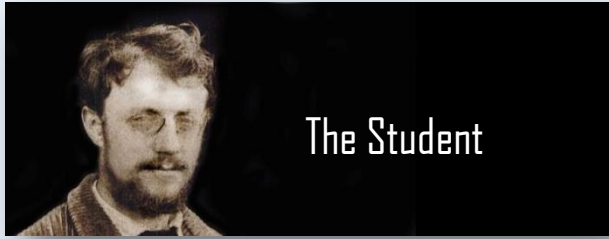
Matisse photographed by his friend Emile Wery during a visit to Belle-Ile, in Brittany.

John Peter Russell – circa 1888. Russell, a friend of van Gogh, endorsed the Dutchman's theory that the new art they were working towards would need peace, stability and seclusion, none of which could be had in Paris. Russell had plans for founding an artists' colony on Belle-Ile in 1886, eighteen months before van Gogh left Paris to found his "studio of the south" in Arles.



right- Russell's portrait of van Gogh that Vincent greatly admired.

In 1897 and 1898 Matisse visited the painter John Peter Russell on the island Belle Île off the coast of Brittany. Russell introduced him to Impressionism and to the work of Van Gogh who had been a good friend of Russell but was completely unknown at the time. Matisse's style changed completely, and he would later say, "**Russell was my teacher, and Russell explained color theory to me.**" Matisse also observed Russell's and other artists' stable marriages. This probably influenced him to find his anchor in Amélie Noellie Parayre, his future wife.



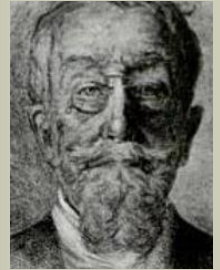
The Student



1891- Drawing of the death mask of Louis XV's gardener. Matisse's first and only success at the Académie Julian.



1892- Standing Nude 'The examination piece on the strength of which Matisse was turned down by the Ecole des Beaux Arts.



Portrait of Jules Degraive, [by Maurice Quentin Point] 1929. He was the head of the art school which expelled Matisse for painting in color and out of doors.

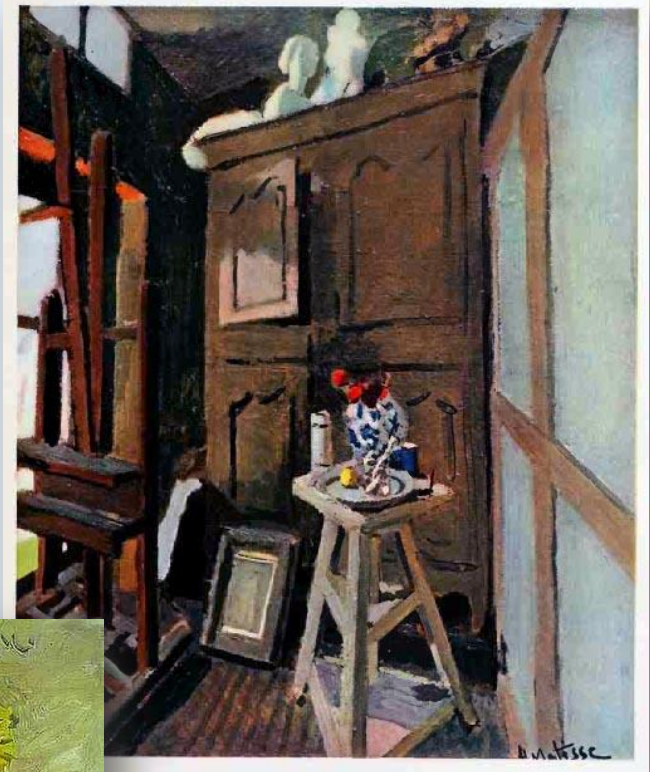
Three oils from his student years.



1889 (?) A very early and rare Matisse painting he labeled 'my room' in Ajaccio.



above- Another early painting showing Matisse working in an academic style. Although his eye for composition is evident, there is also the hint of the bold color for which he would later become famous.



left- 1898 'Vase of Sunflowers'
Hermitage St. Petersburg



1891 — Matisse moves to Paris to study art in October. He fails the entrance exam for the École des Beaux-Arts and enrolls at Académie Julian.

1892 — Matisse is accepted as student by Gustave Moreau. He takes additional classes at the École des Arts Décoratifs, fails the Beaux-Arts entrance exam for the second time, and moves to an attic apartment at 19 quai St. Michel. He begins a relationship with Caroline Joblaud (Camille).

1894 — Birth of his daughter Marguerite. She and her mother, Caroline Joblaud, will often model for Matisse. Matisse fails the Beaux-Arts exam for the fourth time.

1895 — Matisse finally gains admission to the École des Beaux-Arts and sees his first Cézanne exhibit at Vollard's gallery.

Caroline Joblaud was Matisse's early lover for four years during his initial struggles to affirm his artistic direction and professional career. Caroline (also called Camille) gave Matisse his first daughter Marguerite in 1894, who after Matisse's marriage to Amélie Noellie Parayre was warmly accepted contrary to conventional hostility such arrangements provoked. Caroline posed various times for the artist's compositions while Marguerite served many times as a model for Matisse throughout his life.



Camille Joblaud courted for her wit and elegance by both Matisse and his best friend, Léon Vassaux.



Camille Joblaud in the studio at 19 quai St-Michel, painted as Matisse began to move away from the sober low-keyed harmonies of his native North towards the discovery of light and color. "I was afraid I should never do figures," he said, "and then I put figures into my still lifes."



1894 - Portrait Medallion I . The first sculpture Matisse ever made, showing Camille's Egyptian profile (she kept this photograph to the end of her life).



1895 - Camille with Lemons and Blue jug . Oil on wooden panel.



Photo of Camille
year unknown

1898 — Matisse marries Amélie Noémie Alexandrine Parayre (born in 1872) in January.

The couple honeymoon in London, Toulouse, and Corsica. Their sons Jean and Pierre are born within the next two years.



Henri Matisse and Amélie Parayre at the time of their marriage - 1898

This is an illustration of a typical marriage form used during the time along with a pamphlet given to newly weds.

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A striking photo of a lovely Amélie dressed up in her finest; possibly taken early in their marriage.

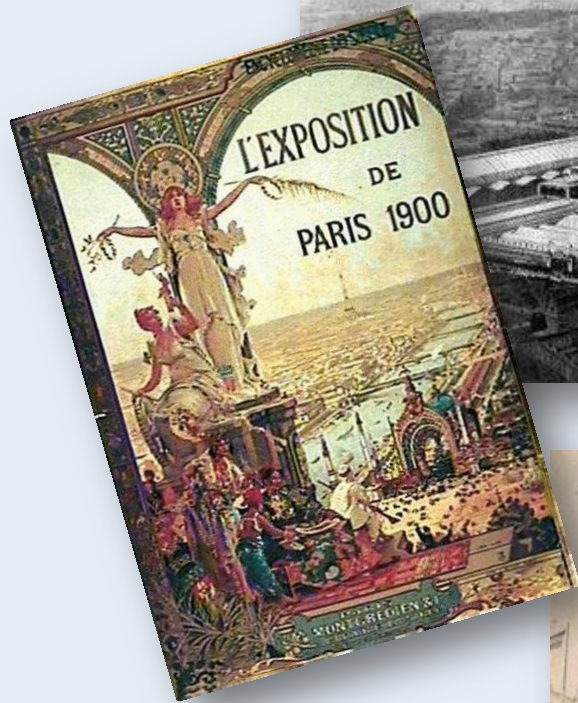
Color has been computer added.



Henri Matisse and his wife Amélie Parayre

"I love you dearly, mademoiselle; but I shall always love painting more."





1900 - Matisse earns some money painting a frieze for the World Fair at the Grand Palais in Paris. The work consisted of a crew of men painting a mile-long canvas with leaf decorations. It paid one franc an hour for a 10-hour day. Matisse was fired after a couple of weeks for arguing with the crew chief who drove the men too hard.

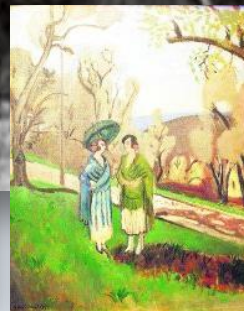




Matisse and friends.



Charles Guérin
"FEMME A LA PIPE"
 OIL ON CANVAS, SIGNED
 FRANCE, C.1910

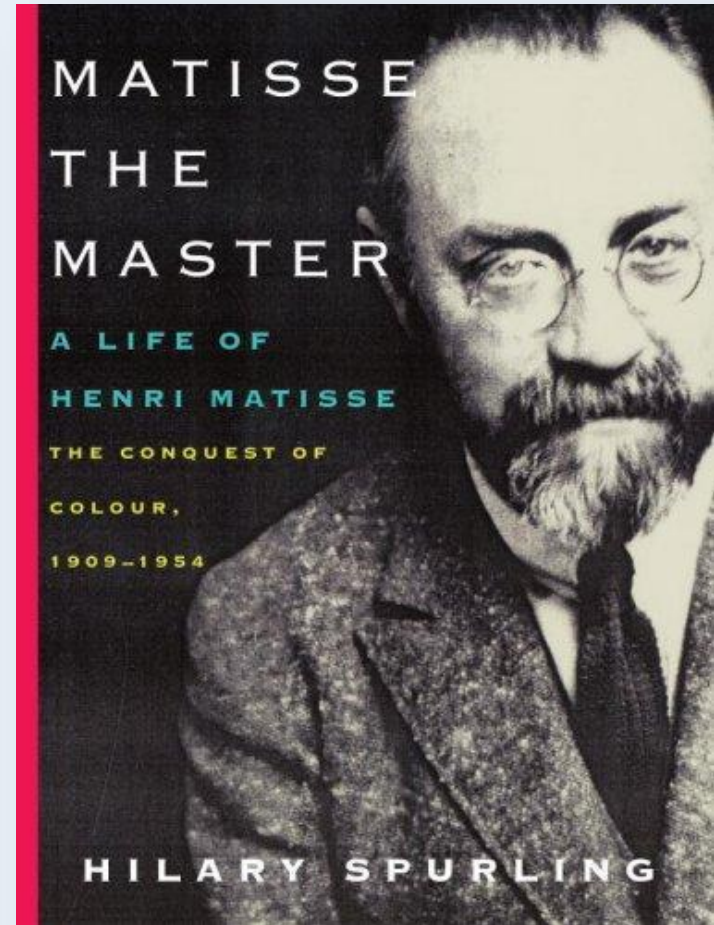
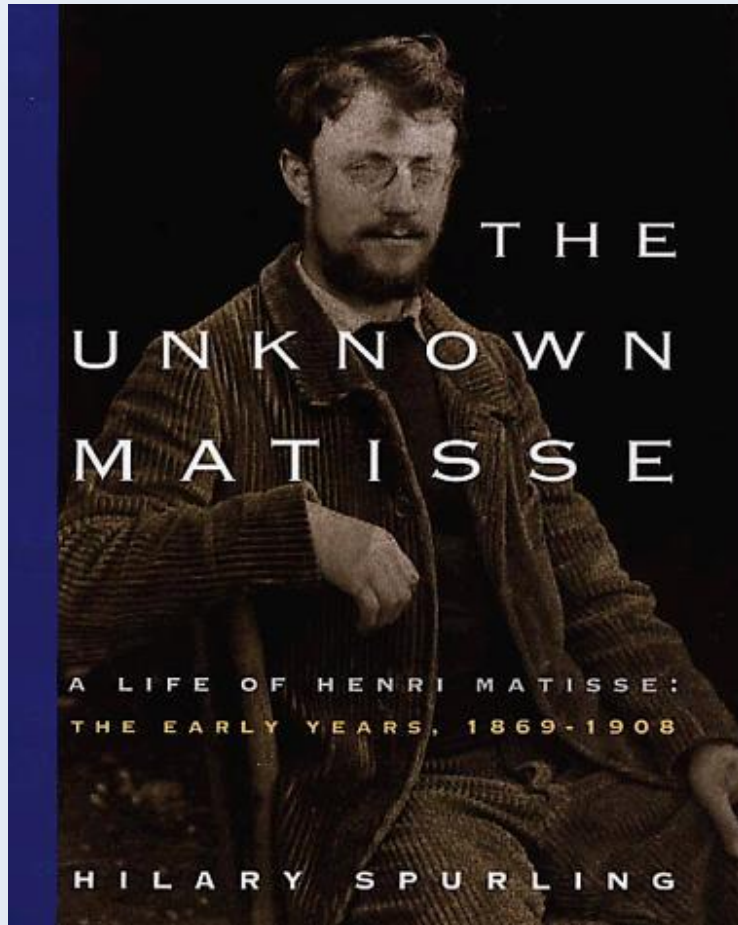


Auguste Bréal,
 linguist, scholar and
 some-time painter.

Unidentified friend.
 Also a painter ?

Photograph taken at Emma Guieysse's house at Saint-Prix.

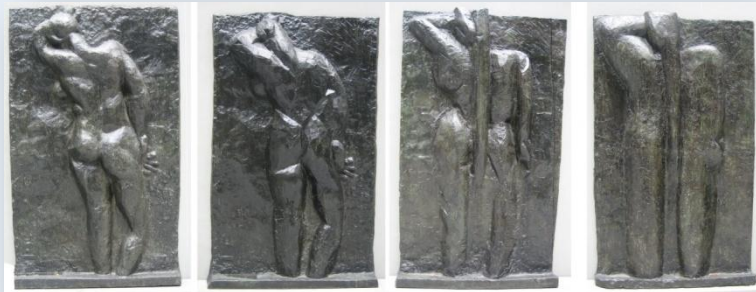
... the book to read is



To date this is the only definitive biography written about Matisse. 2 vols.



Antoine Bourdelle (*above and inset*) was a sculptor who studied under Rodin and then taught Matisse, Giacometti and many others. In Bourdelle's bas relief we see the influence on Matisse's "back" series of sculptures.



right- Matisse in **Bourdelle's studio**, circa 1898-99, working on the plaster model of the Montauban War memorial.





As they appear today. **Back I, Back II, Back III, Back IV**, bronze reliefs by Matisse done from 1909 to 1930 photographed in the garden of the Hirshhorn estate in Greenwich, Ct.



Unfinished plaster back study



"We look to immediate predecessors for correspondances in aim, here is an example showing Matisse's affinity with a centuries earlier sensibility.

[above left]- a figure from the cloisters of S. John Lateran, carved by a thirteenth-century sculptor

[above middle] - one of Rodin's Burgheers of Calais

[above right] Matisse's unfinished *alto-rilievo* figure.

Here there is no need to underline the startling difference shown by Rodin's naturalistic approach from the more purely plastic feeling of the two other artists. Matisse and the thirteenth-century artist are much closer together than Matisse and Rodin." - Roger Fry -



Matisse standing in front of his sculpture *The Slave* before he decided to eliminate its arms. Circa 1903-1904.





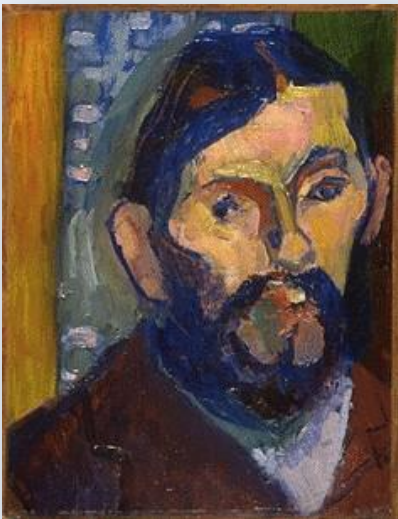
Matisse's practice as a sculptor began nearly simultaneously with his career as a painter.

Despite claiming that he regarded sculpture as secondary to his painting, he worked on sculpture for most of his life. He had limited formal training and began with little of the technical proficiency expected of nineteenth-century sculptors.

In spite of dire poverty, in 1899 Matisse purchased a plaster bust by the sculptor Auguste Rodin; he learned all he could from exhibitions and photographs of Rodin's work and from a visit to the master's studio. When he undertook *Le serf* in 1900, Matisse followed Rodin's lead, hiring a well-known Italian model named Bevilacqua who had posed for Rodin's celebrated *Walking Man*. Matisse employed Bevilacqua

for as many as five hundred modeling sessions, even though a fellow artist referred to the aging model as "a sort of anthropoid." Matisse labored over *Le serf* for at least three years, until 1903. His overwhelming debt to Rodin is apparent in the fragmented form of this robust sculpture and in the energetic manipulation of its surface. The quality of Matisse's surface is, however, new. The pitted, broken surfaces of

Rodin's figures evoke once-perfect anatomies that have suffered the ravages of accident and time, whereas the lumpy surfaces of Matisse's slave express agitation. Discrete, light-reflecting masses constitute the figure without representing actual anatomy. This work liberated Matisse from the requirement that sculpture must convey the illusion of muscle, bone, and flesh.



left & above – two paintings of Bevilacqua by Matisse.





As others saw the era. . .

“On the other hand, the artist of the new movement is moving into a sphere more and more remote from that of the ordinary man. In proportion as art becomes purer the number of people to whom it appeals gets less. It cuts out all the romantic overtones of life which are the usual bait by which men are induced to accept a work of art. It appeals only to the aesthetic sensibility, and that in most men is comparatively weak. “

-- **Vision and Design** -- Roger Fry
Chatto and Windus -1920

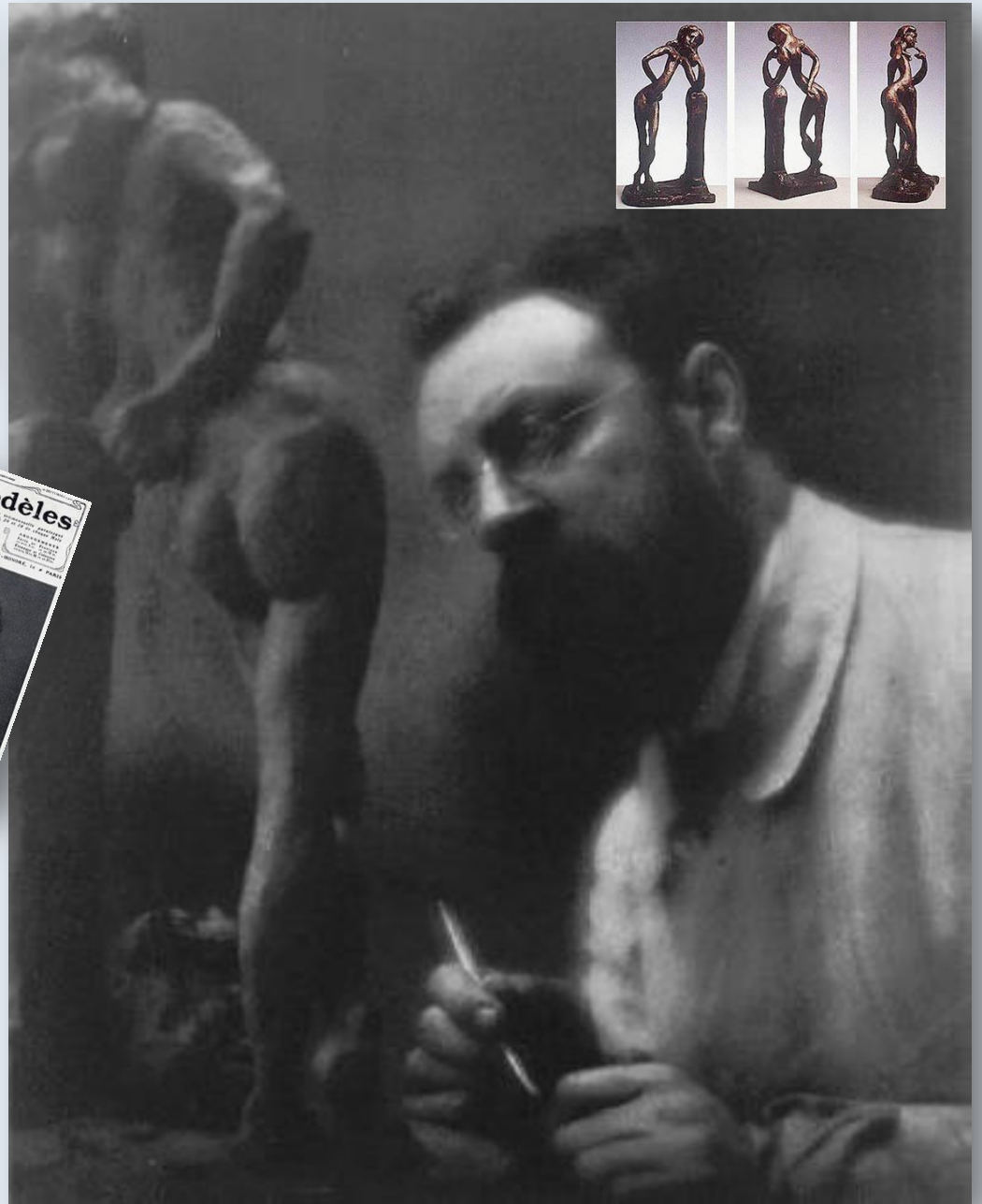
left - Bevilacqua
posing for
Matisse's class.
Sarah Stein is in
the middle
standing next to
(*from left to right*)
Hans Purrmann, Matisse, and
Patrick Henry Bruce.



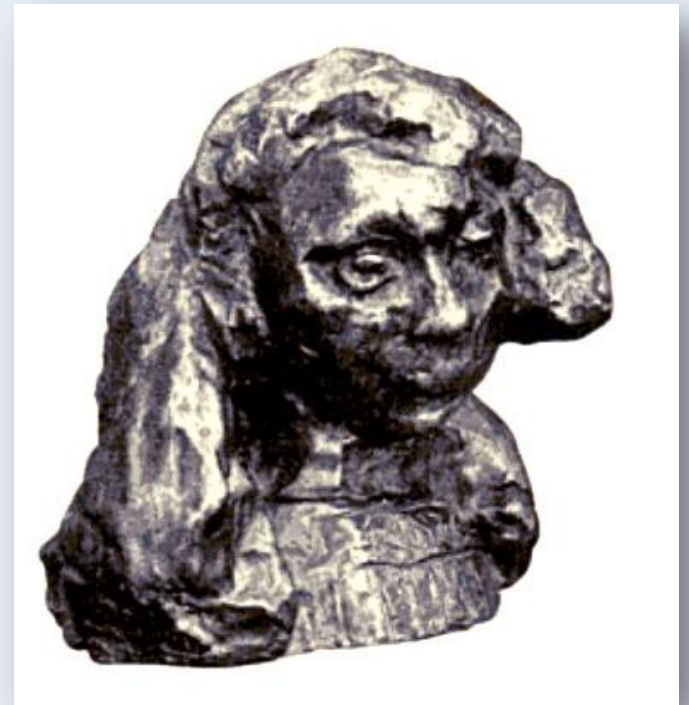
Untitled photographic source for *The Serpentine* 1909.



At least eight of Matisse's sculptures from his most productive years of modeling, 1906-09, can be definitively traced to a prosaic source: photographs of nude models in stock poses. He found them in revues such as *Mes Modèles* and *L'Étude académique*, titles in a burgeoning industry of erotica publications ostensibly aimed at artists who could not afford live models. The revues' adoption of an "artistic" pose was an excuse to elude censors, allowing publishers to exploit the new, inexpensive halftone screen and mass-produce images of the nude as never before. But the pretext also created a strange shadow of École des Beaux-Arts tradition, providing Matisse with a novel means of negotiating his response to it, through a caricatured condensation in a 50-centime commercial product.







Bust of his daughter Marguerite - 1907

Working on a plaster model.

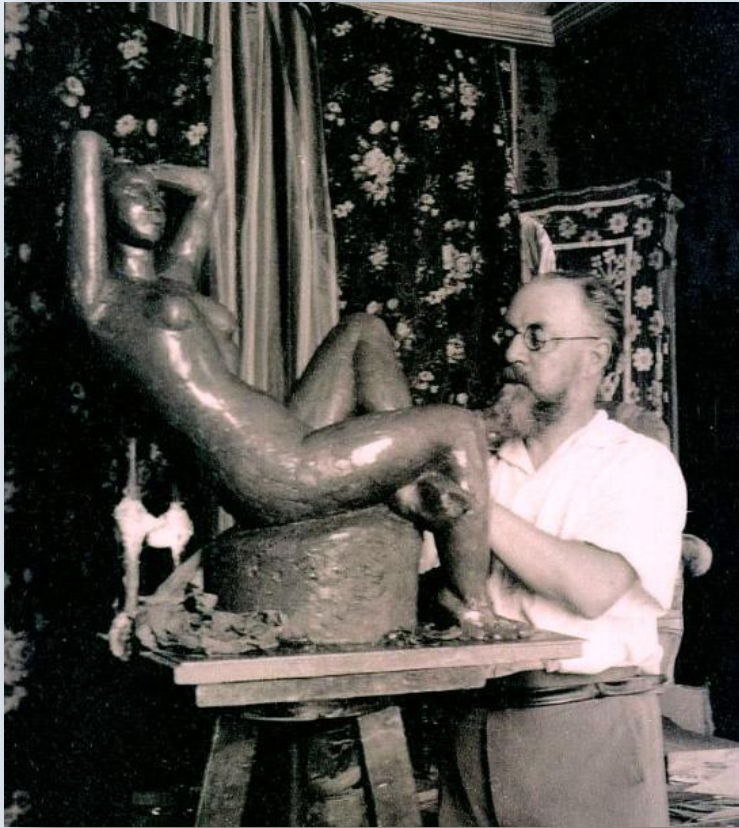


One of the most monumental of Matisse's sculptures, the *Large Seated Nude* is second in scale only to the artist's series of Backs and nudes, moreover it demonstrates an expansive power and command of space beyond its actual size. Within Matisse's artistic development, it occupies a critical position, helping to signal, during the middle twenties, his move away from softer decorative values and his return to more concentrated form.

Large Seated Nude – 1922-1929



The majority of the 80 or more sculptures Matisse created were realized in the decades before the thirties.

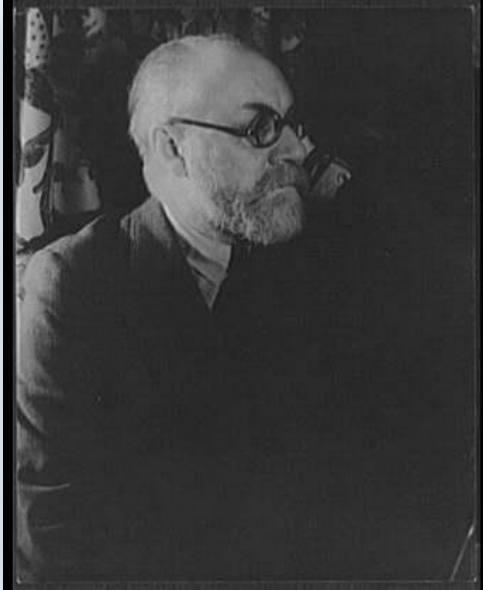




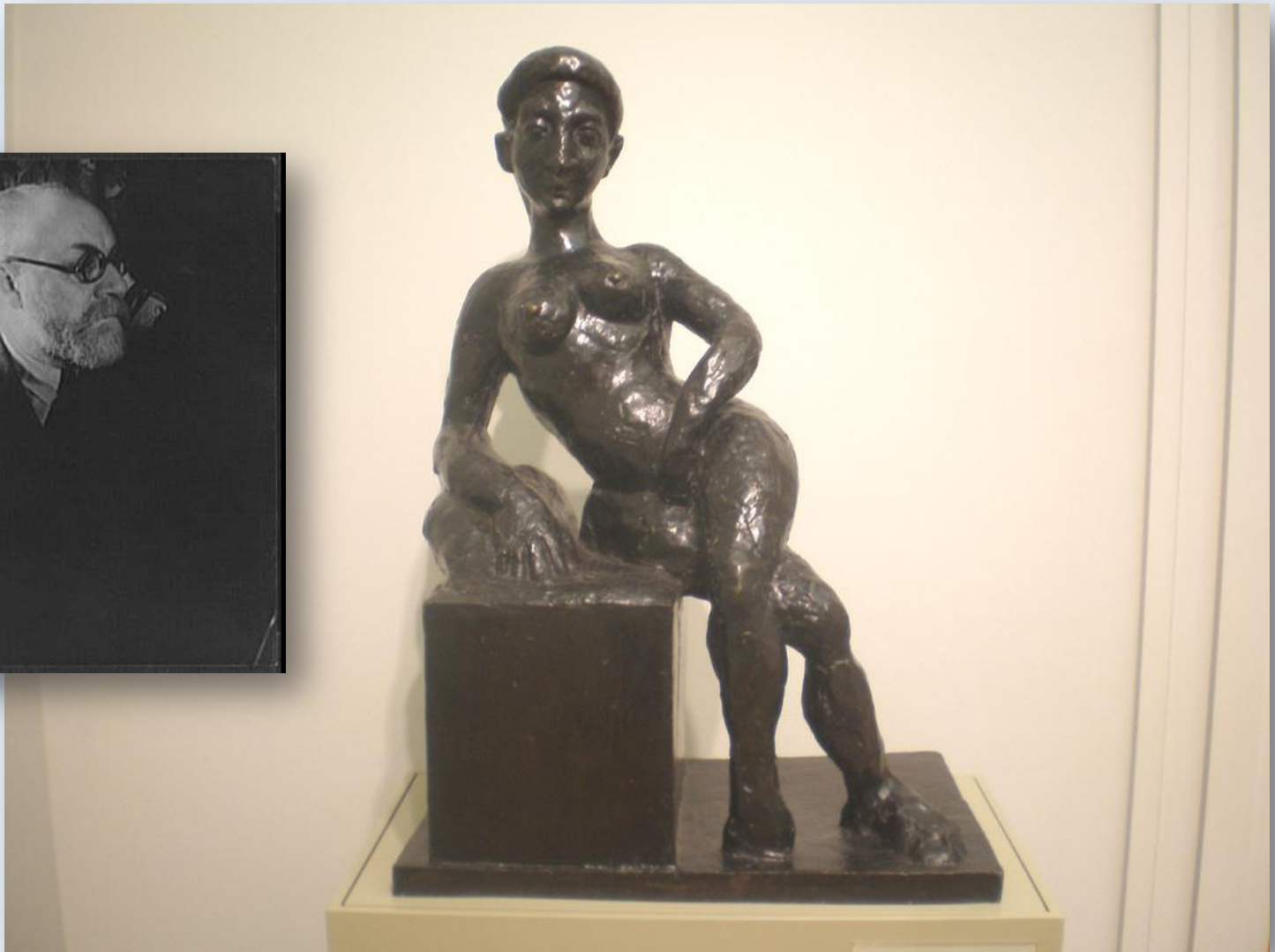
Profile of a Child (Marguerite) 1903



Sculpting in his studio - circa 1950

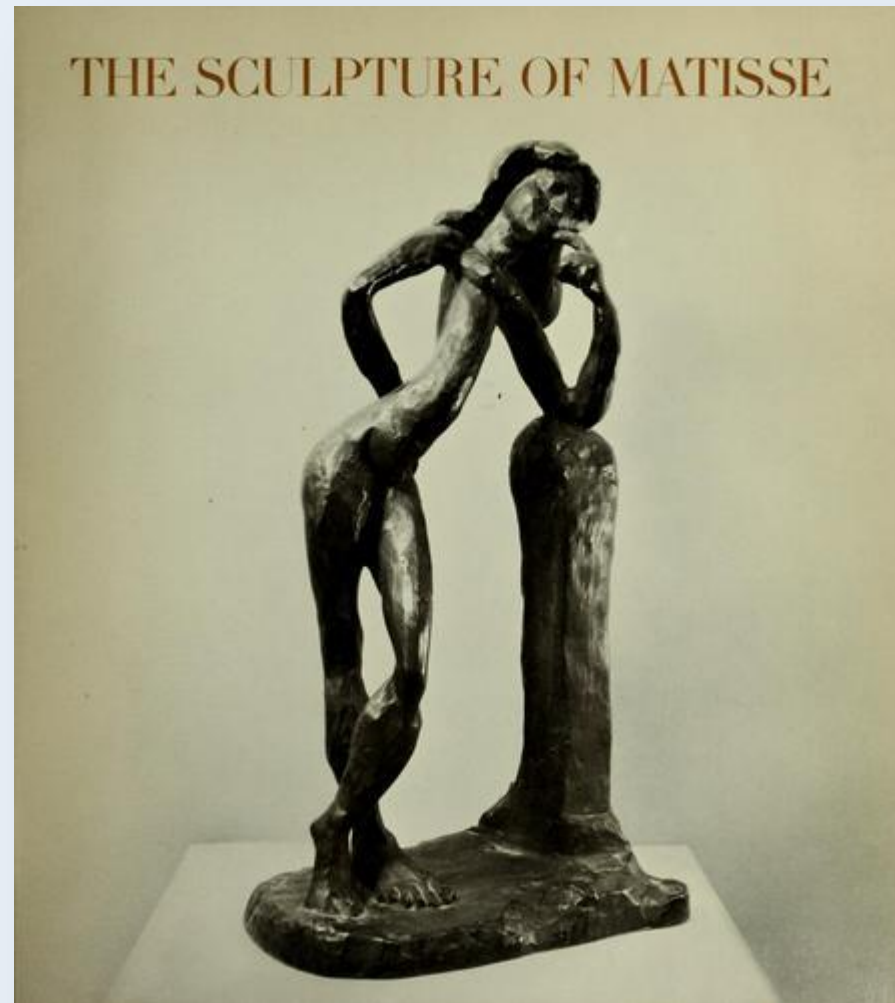


1930 (?)



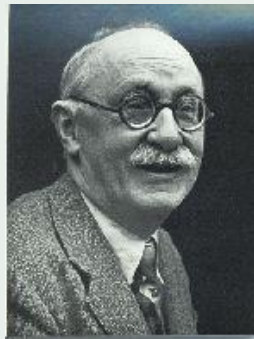
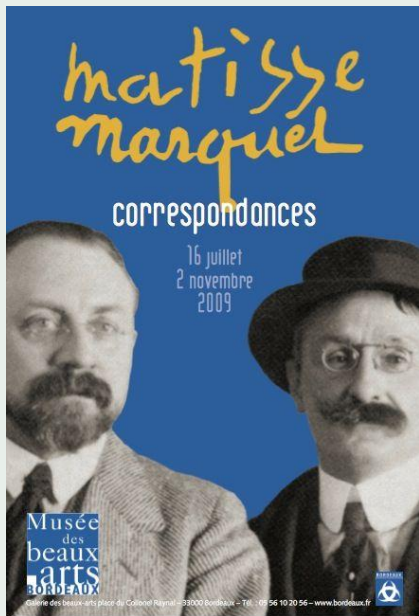
'Decorative Figure' 1908 - Museum of Art, St. Louis, Missouri

. . . The book to read is



Meanwhile back at





Albert Marquet

studied at the
École des
Beaux-Arts,
where he met
Henri Matisse
in 1890.

Matisse became
a life-long friend;

both artists were accepted in
Gustav Moreau's painting class in
1897. For a while they were room
mates. In 1900 they worked
together on the decoration of the
Grand Palais at the
Paris World Exhibition.

Manguin studied alongside Matisse in the studio of Gustave Moreau. Manguin's efforts towards the Fauvist project shows him to have too great a love for structure to do what Matisse did with color, but that structure glows with its own kind of virtue. Compositionally, this painting swings. The underpainting, something that we don't associate with Fauvism, pokes through with little assertions of Venetian red all over the painting. Manguin capitalizes on one of the early discoveries of Fauvism, that simplified forms could be made to take on a massive, heavier-than-life quality that works well with painting's ability to create illusionistic form.



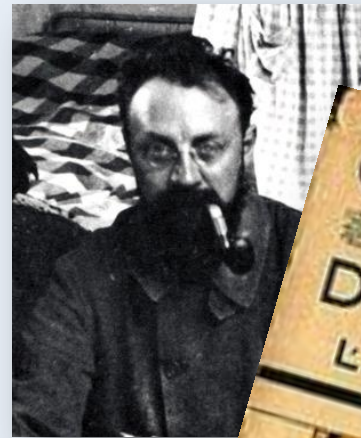
Albert Marquet

'Matisse Painting in Manguin's Studio' - 1905

Between 1902-1905 most Fauvist work had practically no sale value. So it took some bravery for Berthe Weill to take on Matisse and Marquet in 1902, Puy, Camoin, Dufy and Manguin in 1903, Friesz, Derain, Vlaminck and Van Dongen in 1905, into her tiny gallery at the foot of Montmartre. She showed them in group and one-man exhibitions. As well as these exhibitions, the Fauves also showed at the Salon des Independents (founded in 1884 by Odilon Redon and the Neo Impressionists) and the Salon d'Automne (esp. from 1905). The important thing about the Salon des Independants exhibition was that all artists had the right to exhibit – as there was no jury. Therefore, a lot of good work was often under an avalanche of inferior pictures. The Salon d'Automne (est. 1903) had a liberal-minded jury who could be relied on not to discourage young painters with bold ideas – and eliminate the cranks!

The Salon des Independants was held in the spring – usually featuring studio compositions executed during the winter. The new Salon was held in the Autumn, enabling artists to present their summer production – much of it open air work. While the former was limited to painting and sculpture, the latter included architecture, music, literature and all forms of decorative art. Both Salons organized retrospective exhibitions for Seurat, Van Gogh, Gauguin (1904) and Cezanne. Both Salons had the effect of speeding up the evolution of Fauvism.

In 1903, the first Salon d'Automne (Autumn Salon) was organized by Georges Rouault, André Derain, Henri Matisse and Albert Marquet as a reaction to the conservative policies of the official Paris Salon. The exhibition almost immediately became the showpiece of developments and innovations in 20th century painting and sculpture. While the Salon was dominated by the painters, Jacques Villon was one of the artists who helped organize the drawing section of the first salon and later would help the Puteaux Group gain recognition with showings at the Salon des Indépendants.





Matisse the Fauvist



Henri Matisse
'Open Window, Collioure'
(1905)



Henri Matisse
'Joy of Life' 1905-6



Henri Matisse
'Interior at Collioure', 1905

The first unmistakable avant-garde event of the new century was the exhibition of an extraordinary roomful of pictures at the Salon d'Automne of 1905. According to a still not absolutely verified story, the critic Louis Vauxcelles gazed about the exhibition in horror and, seeing in the center of the room a work of sculpture in Renaissance tradition, he exclaimed, "Donatello au milieu des fauves!" ("Donatello among the wild beasts!"). The name Fauves immediately stuck to the new movement. "

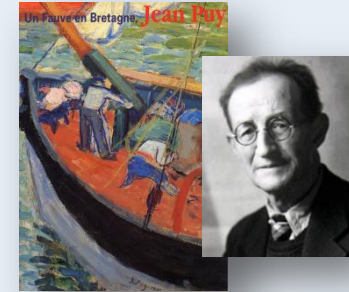
The Fauves were a short-lived but highly important group of young artists. Matisse was their acknowledged leader. The Fauves paved the way for new visual possibilities which are still being explored today, 100 years later. Some of the more important members of the circle were:



Andre Derain (1880 - 1954)



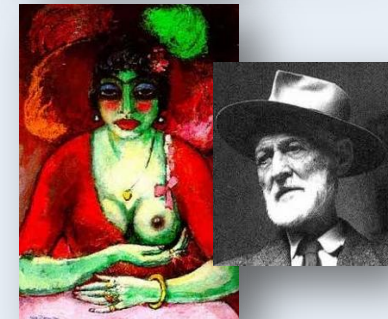
Albert Marquet (1875 - 1947)



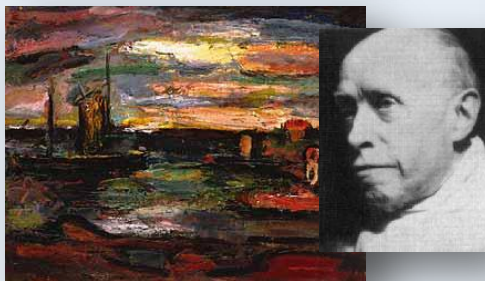
Jean Puy (1876 - 1960)



Maurice Vlaminck (1876 - 1958)



Kees Van Dongen (1877 - 1968)



George Rouault (1871 - 1958)



Some of Les Fauves at the 1905 Salon d'Automne, standing near the 'Donatello' sculpture. Matisse is not pictured with his peers; he did not return to the exhibit after opening night.

A catalogue from the 1905 exhibition.



Charles Camoin (1879 - 1967)

Right- André Derain's Fauve
'Portrait of Matisse', 1906.

Below- Matisse's Fauve portrait of Derain.



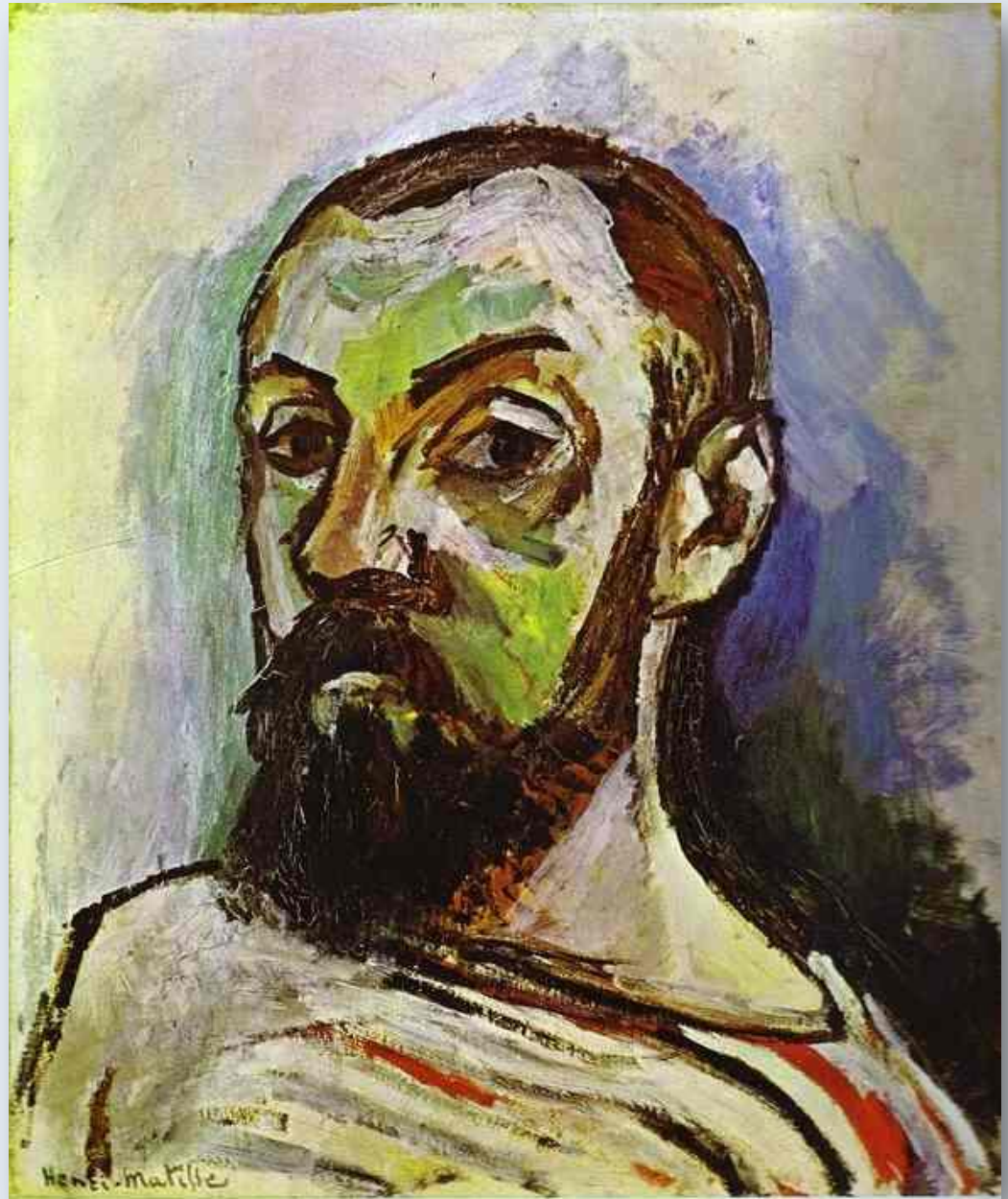
Henri Matisse

'Self-Portrait', 1906

Also known as 'Self Portrait in Striped T-Shirt'

Matisse was a great colorist and always sought to achieve the greatest effect possible. Here in this simple self portrait Matisse has used greens on his face to compliment the reds in his shirt.

On the next page a more detailed explanation of his use of color in the portrait he painted of his wife.





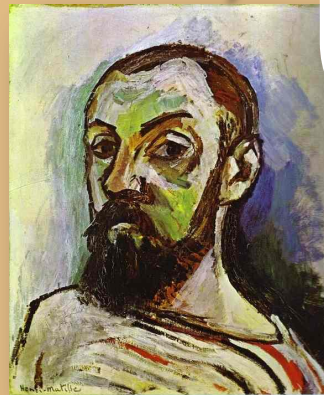
‘Woman with a Hat’, 1905

His wife was the model for this Fauve canvas.

Typical of Matisse’s Fauve period this canvas demonstrates, with utterly unshaded and shadowless colors, that they are not at variance with nature, not arrived at arbitrarily. Each change of hue “models” a shift of plane, as with Cézanne, and in addition the “law of complementaries” and “simultaneous contrasts” is followed. Two colors are complementary if their light beams, fused in correct proportion, give a grayish white; each of these same two colors simultaneously enhance the brilliance of the other when contrasted—so the Impressionist held. Roughly, the complementary pairs are red and green, orange and blue, and yellow and violet. Thus Matisse sees green in the skin as the complementary evoked by the natural pink; he paints the hair an orange red to make it complementary to the bluish green in the adjacent part of the hat; and then he puts blue behind the neck because of the latter’s yellow. The somewhat acid effect here, as in other Fauve paintings, is due to the yellowish greens, greenish blues, pinkish reds, and dull oranges, in other words, to a tendency to seek yellow everywhere. A short while later Matisse began to work in fewer, larger, and more homogeneous areas of color.

... In his own words

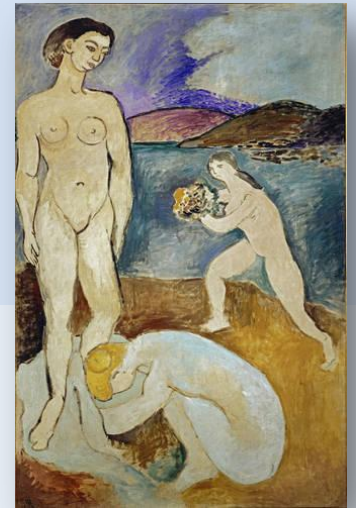
"**Fauvism** shook off the tyranny of divisionism; Neo-Impressionism, or rather that part of it which is called Divisionism, was the first organization of the method of Impressionism, but this organization was purely physical and often mechanical. The splitting up of color brought the splitting up of form and contour. The result: a jerky surface. Everything is reduced to a mere sensation of the retina, but one which destroys all tranquility of surface and contour. Objects are differentiated only by the luminosity that is given them. Everything is treated in the same way. In the end there is nothing but tactile animation, comparable to the vibrato of a violin or voice. Turning more and more grey with time, Seurat's paintings have the program quality of their color arrangement and have retained only their authentic values, those human, painterly values which today seem all the more profound."



"**Construction by coloured surfaces.** Search for intensity of colour, subject matter being unimportant. Reaction against the diffusion of local tone in light. Light is not suppressed, but is expressed by a harmony of intensely coloured surface... To be noted: the colour was proportioned to the form. Form was modified, according to the reaction of the adjacent areas of colour. Fauvism did not content itself with the physical arrangement of the picture, as did Divisionism. It was the first effort towards an expressive synthesis."



Matisse in his studio at Collioure in the summer of 1907, with his wife Amélie and his daughter Marguite. Behind Matisse *Le Luxe I* can be partially seen.



The apartment of the collectors
Michael and Sarah Stein
at no. 58 Rue Maramé, Paris.
[sitting to the left] circa 1907.
Matisse sits in the middle.
Michael is the brother of the
more famous Gertrude who also
collected paintings of the
moderns. Michael was
considered “the eye”
of the Stein family.

THE GREEN STRIPE

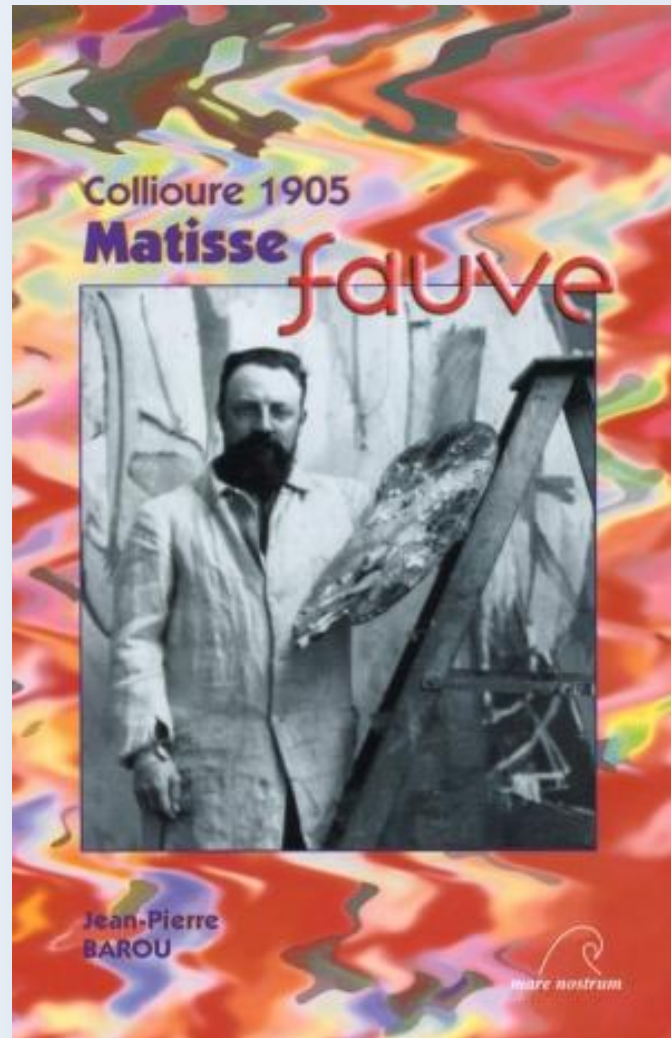


Matisse painted this unusual portrait of his wife in 1905. The green stripe down the center of Amélie Matisse's face acts as an artificial shadow line and divides the face in

the conventional portraiture style, with a light and a dark side, Matisse divides the face chromatically, with a cool and warm side. The left side of the face seems to echo the green in the picture's right, the corresponding is true for the right side of the face, where the pink responds to the orange on the left. The natural light is translated directly into colors and the highly visible brush strokes add to the sense of artistic drama.



. . . The book to read is



... In his own words



In 'Notes of a Painter', published in *La Grande Revue* 1908, Matisse clarified his conception of the role of art:

"What I am after, above all, is expression... I am unable to distinguish between the feeling I have for life and my way of expressing it... The chief aim of colour should be to serve expression as well as possible.... What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker, be he businessman or writer, like an appeasing influence, like a mental smoother, something like a good armchair in which to rest from physical fatigue."



La Grande Revue was a Parisian fortnightly.



Henri Matisse: Femme au Chapeau, 1944.

“ . . the whole arrangement of my picture is expressive . . composition is the art of arrangement in a decorative manner . . . for the expression of what the painter wants . ”
 . . . from Notes of a Painter



Matisse's family on horseback.
From left to right: Marguerite, Pierre, Henri, and Jean Matisse. circa 1909.

. . . In his own words

In an interview in 1909, Matisse contended that it was time for painting to break decisively with the realistic goals of Impressionism. He declared that it was no longer necessary for painting to be concerned with objectivity, because this could be provided by photography...

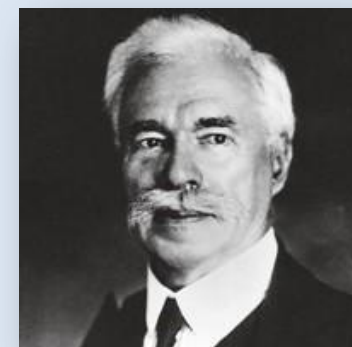


"The painter no longer has to preoccupy himself with details. The photograph is there to render the multitude of details a hundred times better and more quickly." . . . Plastic form will present emotion as directly as possible and by the simplest means."



Matisse in Moscow in 1911 in the house of the Russian art collector Shchukin.
On the wall hangs Matisse's *Woman in Green*.

Sergei Shchukin was devoted to Impressionism and Post-Impressionism. He was drawn in particular to the works of Matisse, Picasso, Cezanne, Gauguin, Monet and Renoir, although his collecting developed in stages. Up to 1904 he collected mostly Monets; during the period 1904-10 he purchased works by Paul Cezanne, Paul Gauguin, and Vincent van Gogh - (he was devastated in 1906 when he was unable to get to the big Cezanne retrospective in Paris); and between 1908 and 1914 he was particularly interested in Matisse and Picasso.



Sergei Shchukin. Owner of one of the greatest collections of French Impressionist and Post-Impressionist paintings, notably the works of the Fauvist painter Henri Matisse.

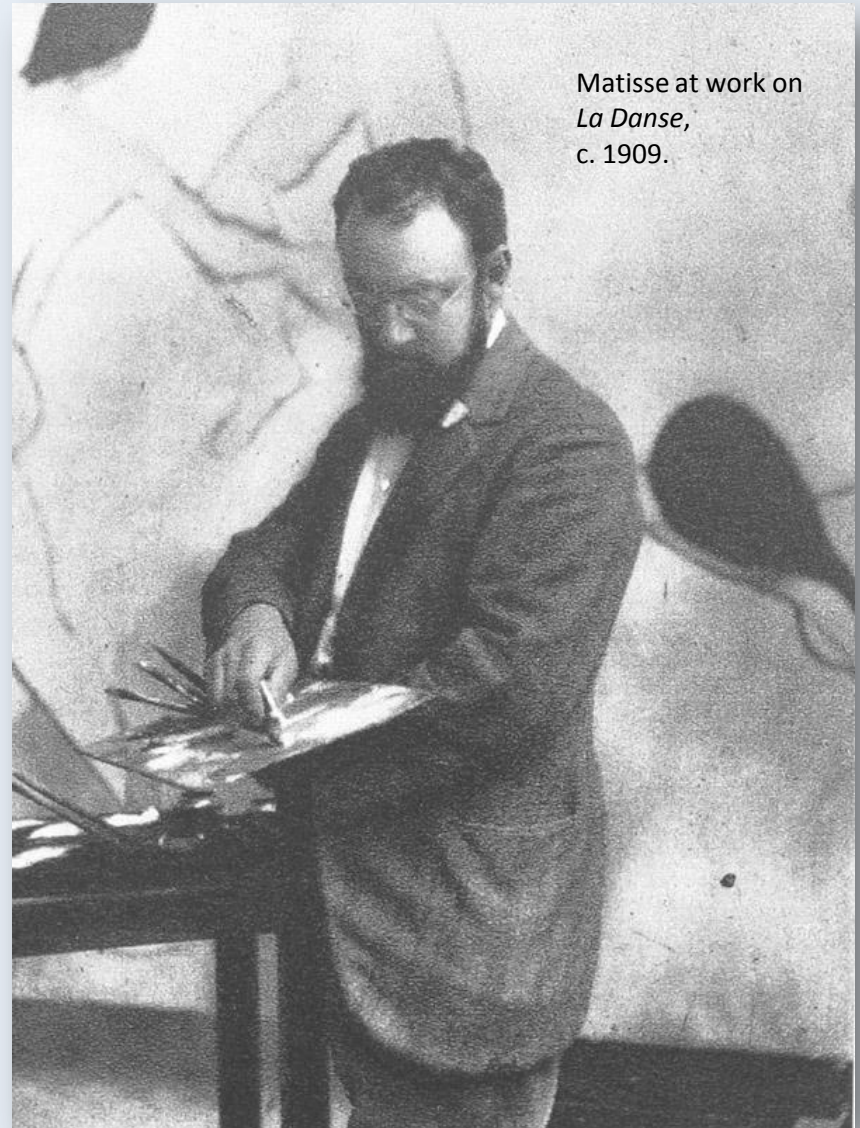


The House of the Russian art collector Shchukin in Moscow showing the "Matisse Room." Shchukin owned at least 37 of the most significant paintings by Matisse including *La Danse* and *Music*.



The **Matisse archives** contain an initial letter from Shchukin dated February 21, 1909, followed by four others between March 16 and 31 of that same year. In these letters, Shchukin commissioned Matisse to paint *La Danse* (*Dance*) and *La Musique* (*Music*), constituting Matisse's first approach to an architectural setting. One early point of discord concerned the nudity of the figures in the paintings. The Russian patron shared his mansion with two nieces, so after having received early sketches of *La Danse* he wrote to Matisse: "I cannot at this time place *nudes* in my staircase... Manage to show the same round dance, but with girls in dresses". Eleven days later, Shchukin made a different proposition: he would take another painting of *La Danse* smaller in size, for the same price (15,000 francs). This painting could remain in a private zone, so to speak, rather than hang in the public part of the house. The new commission did not cancel the earlier agreement concerning two paintings for the staircase, where Shchukin wanted to "avoid nudes".

Yet on receiving a missive from Matisse, Shchukin telegraphed him the following day, March 28: "The water-color sketch of *La Danse* overcomes all reservations expressed in my letters". Three days later, he confirmed in a letter: "...your panel of *La Danse* is so noble that I have decided to fly in the face of bourgeois opinion and place a subject with 'nudes' over my staircase... You now have my firm commission for the two panels".



Matisse at work on
La Danse,
c. 1909.



Matisse in the autumn of 1911 in his studio at Issy-les-Moulineaux in front of his easel with *Still Life with "La Danse"*.
The photo is dated 1911 but the painting is dated 1909. (?)

In less than 20 years, from 1895 to 1914, Shchukin purchased 258 pictures, 38 from Matisse.



Rooms in the Shchukin palace in 1913 showing his Matisse collection.



**Sergei
Ivanovitch
Shchukin**

Moscow, 27 May 1854
Paris, 10 January 1936

**COLLECTOR
EXTRAORDINAIRE**



La Danse is repeated in the background of another painting known as *La Danse with Nasturtiums*. It is now in the Pushkin museum of Fine Art in Moscow, Russia.

To the right are the two versions of the original *La Danse I* and *La Danse II*. Shown here with the companion piece 'Music' painted a year later. *La Danse II* and *Music* were painted specifically for the Russian businessman and art collector Sergei Shchukin,.





In 2010 KLM transported the Dance (*La Danse*) from the Hermitage in St Petersburg to a special exhibit at the Hermitage Amsterdam. This sizeable painting measures 4.22 metres wide by 2.90 metres high and, together with its cabinet, weighed in at around 400 kilograms.

Big artworks are usually transported in 'combi' aircraft because a courier or security expert can then accompany the shipment. Loading artworks requires specific knowledge. You obviously can't stack them and you have to position them on board so that they are parallel to the length of the plane. This reduces the pressure on the canvas and provides stability.

The Dance (second version) is a 14ft x 10ft decorative panel that was painted in 1910 for the Moscow mansion of Russian businessman and art collector Sergei Shchukin.

A year earlier, Matisse painted a paler version which is now at the Museum of Modern Art in New York. The Dance, was the central piece of the 'Matisse to Malevich' exhibition at the Hermitage Amsterdam and is rarely loaned out.



Version one of *La Danse* at the Museum of Modern Art New York.



The companion painting 'Music' at the Hermitage, St. Petersburg.



A few more paintings in a museum setting showing how he liked to work large.



FIRST TRIP TO MOROCCO

ZORAH EN JAUNE



1912 — Matisse spends the winter in Morocco. He returns to Paris for the spring and summer, then returns to Morocco in the fall.

John Elderfield in his essay entitled “Matisse in Morocco: An Interpretive Guide” asserts, “Matisse seems to have had difficulties finding models who would pose for him, particularly women because of the law of the veil. Only Jewesses and prostitutes were exempt”. Matisse is thus lucky to have found the prostitute Zorah, yet importantly he does not paint her as a prostitute. Instead, in his first picture of her, *Zorah en Jaune*, sexual themes are most conspicuously absent from the canvas. As a prostitute used to exposing and flaunting her body, Zorah could have easily been painted nude or with less clothing to show herself off, but instead Matisse chooses to keep her clothed and posed with prudence. Unlike the primitive, nude Western women in the Fauve *Le Bonheur de Vivre*, Moroccan Zorah is clothed with respect and detail to her finer characteristics. She is kneeling in a way that does not flatter her body nor draw attention to her small, flat breasts that have not been enhanced with paint. This lack of attention to her body as a sex symbol shows a certain maturity in Matisse as an artist: he is developing his ability to paint with awareness of the non-sexual qualities of his subject, a movement away from Fauve women. He sees her as subject, not object.

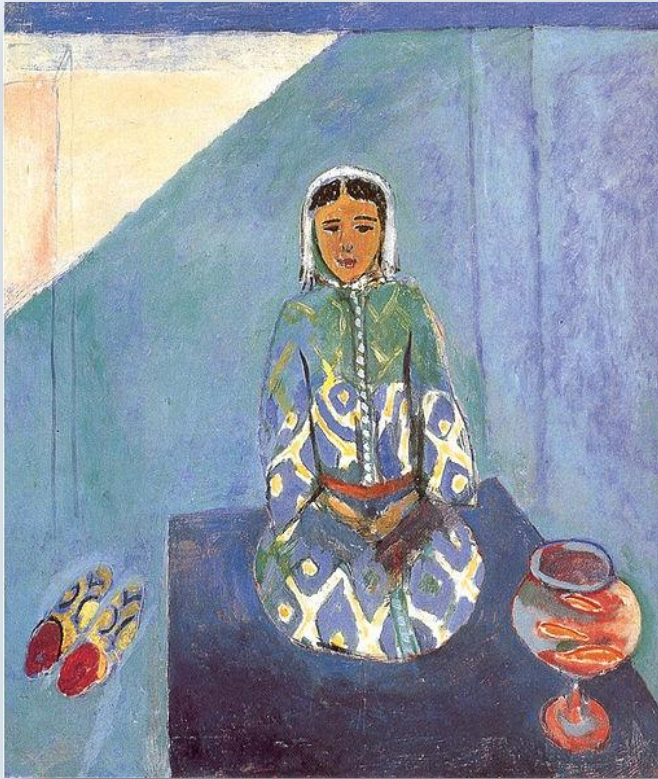


Matisse, wearing native dress by the shore, with a mosque in the background.



Matisse on Horseback: Matisse went for rides on a mule and then on horseback, as pictured here, through the wild territory of Morocco. Thirty years later he would still vividly recall riding "through a field of pure, virginal grass, in the morning's beauty. It was something exquisite"

MATISSE'S SECOND TRIP TO MOROCCO - THE MOST REFINED PAINTINGS OF ZORAH

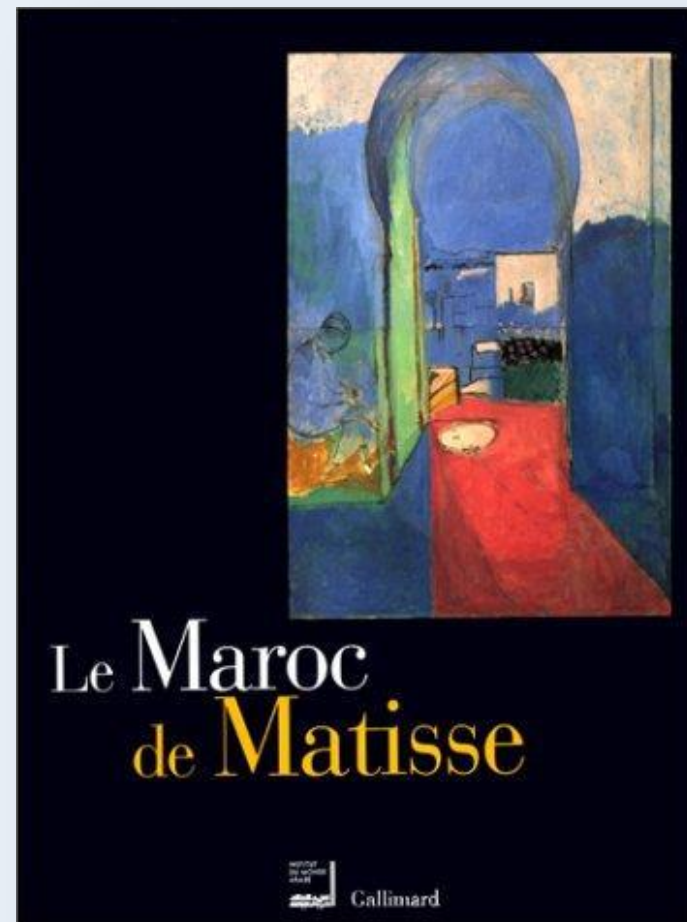


Sur La Terrasse presents most distinctly the development of Matisse's depictions of women as cultured subjects and not sexual objects because it shows the model kneeling on a terrace with her traditional shoes, called "babouches", side by side near her, and a goldfish bowl to her left. This goldfish bowl is very similar to the large ones from Matisse's two paintings done in Paris, but their relegation to mere props in the setting shows Matisse's focus on the model herself. Moreover, his effort to depict her dress accurately, including the positioning of her babouches neatly lined up next to her as she kneels, shows his emphasis on her "civilization," a far cry from the primitiveness of the Fauve women in *Le Bonheur de Vivre*. Strangely, though, art historians have hitherto failed to recognize this significance, nor have they given Matisse credit for the complete overhaul of his depictions of women. In his essay entitled "*Matisse in Morocco: A Colonizing Esthetic?*" author Roger Benjamin fails to see this significance when he unconvincingly concludes that:

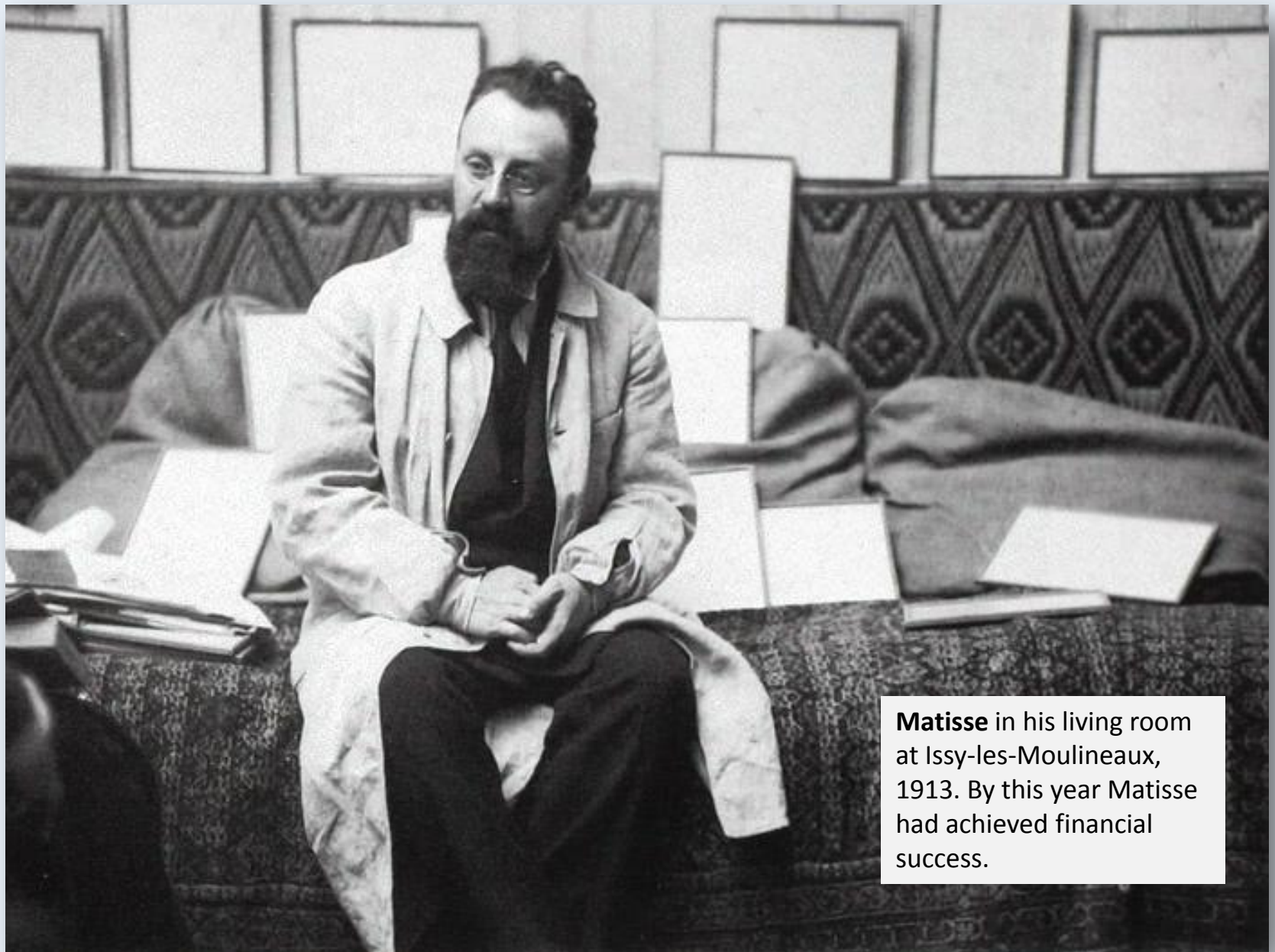
It is worth pointing out the degree to which they [the paintings] are utterly conventional in their staging of the theme "Moroccan woman": one may easily multiply comparable images, both from the postcards at the disposition of European tourists and middle-of-the-road orientalist pictures from the first half of the 20th century, all of which feature cross-legged women whose robes or breeches billow out in a way that, for the European audience, might imply the physical ease and reputed sensual appetite of the North African woman. (Benjamin pg.162).

Here, Roger Benjamin sees Matisse's Zorah as "sensual," referencing a certain "sensual appetite of the North African woman" to be taken from the way in which Zorah is posed. Yet this statement blatantly ignores her traditional pose of reverence and submissiveness, not seduction. Furthermore, Benjamin ignores the significance of Matisse's new attention to Zorah's culture in calling Zorah a "cross-legged woman whose robes billow out." Yet these robes would have been left out had she been painted a voluptuous nude, like the primitive women Matisse painted in Collioure. Indeed, Matisse even carefully includes as props the goldfish bowl and her neatly aligned babouches, a touch that is vital in *Sur La Terrasse* because it incorporates both the fish from Matisse's Parisian paintings earlier in the year and important elements of Moroccan culture – the babouches – in his presentation of Zorah. Thus, we see in *Sur La Terrasse* the final development of refinement as an identifying characteristic of the model Zorah, and sensuality vanishing as a qualitative attribute, one that had marked Matisse's paintings of women in Collioure. This final painting displays the full effects of his trip to Morocco on Matisse in his ability to capture the feminine essence of Zorah in Tanger, and shows that by the end of Matisse's time in Morocco, he truly had developed a new focus in his depictions of women away from the primitive and the sexual; *Sur La Terrasse* epitomizes this final touch before he returned to Paris for good.

. . . the book to read is



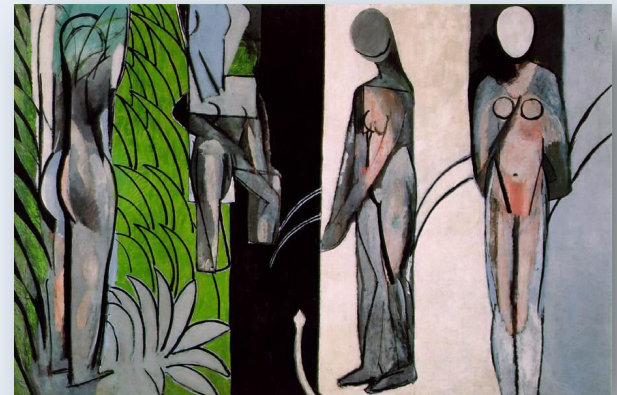
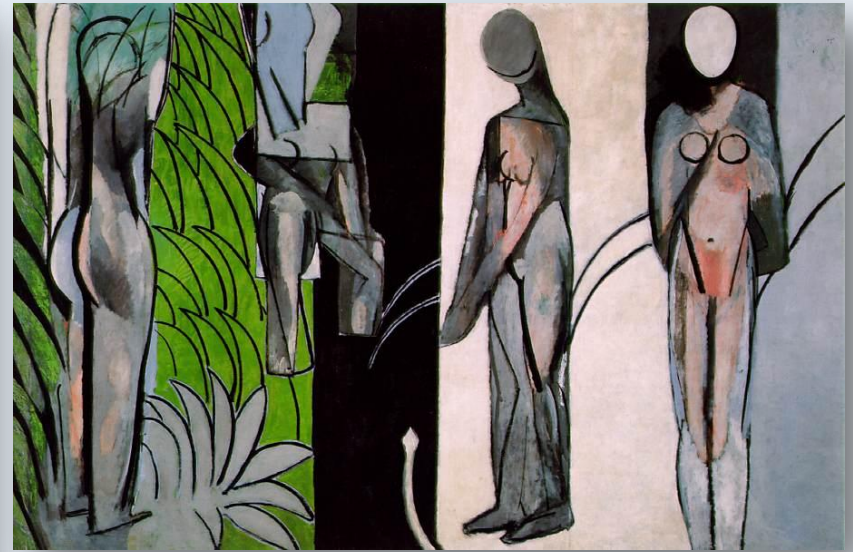
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Matisse in his living room at Issy-les-Moulineaux, 1913. By this year Matisse had achieved financial success.

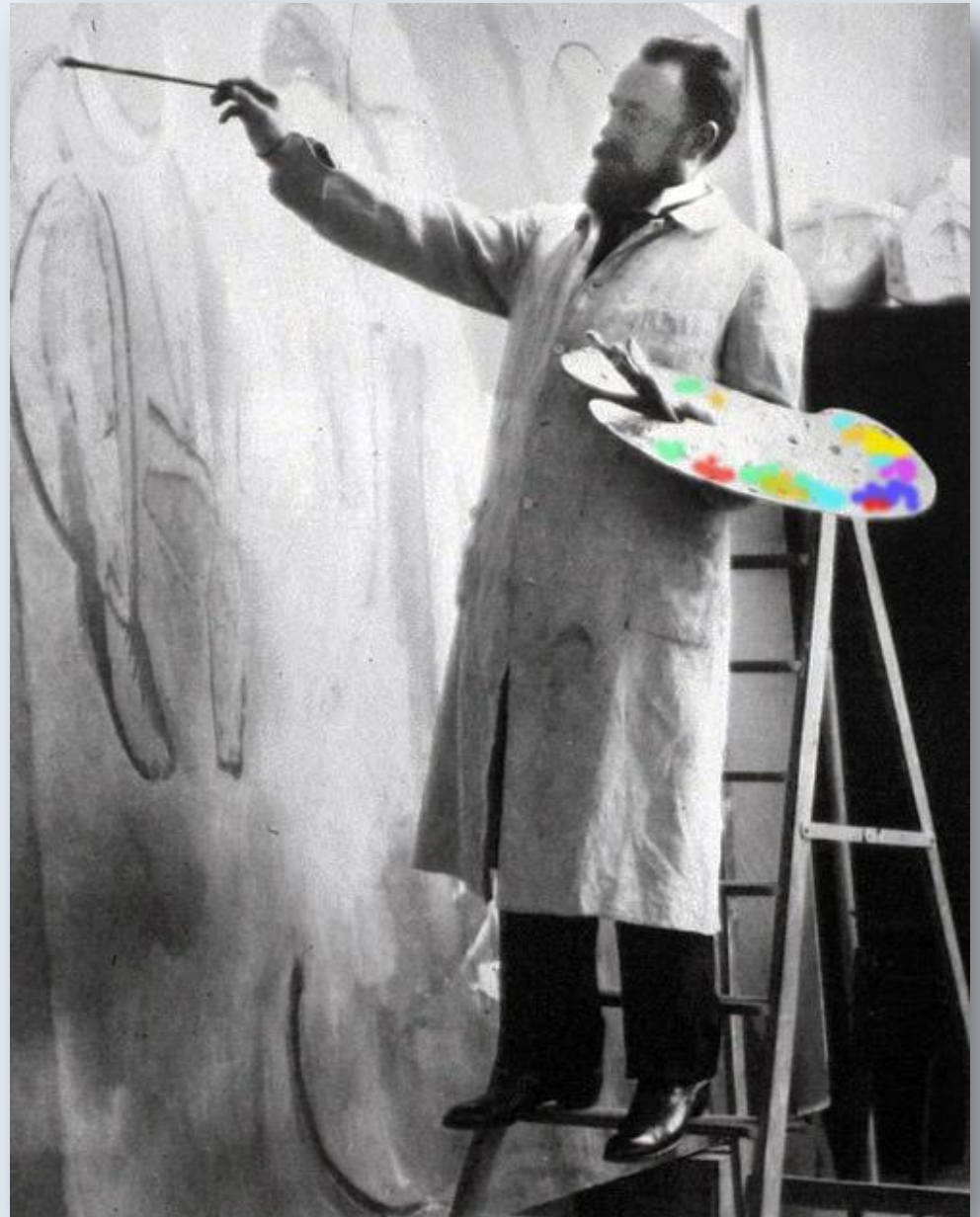


Matisse and Madame Matisse in the studio of Issy-les-Moulineaux in front of the unfinished *Bathers by a River* May, 1913.





Matisse at work on *Bathers by a River* in his studio at Issy-les-Moulineaux, 1913.



. . . In his own words

"I can't stand Whistler!"



left – Chelsea by J.M. Whistler

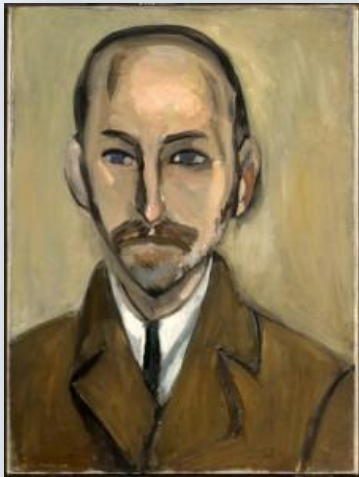
"But Turner, yes!
The quality of his
pigment is beautiful.
In painting, that is
everything, you see. No matter what the
subject and the drawing are like, if
your pigment, your material, is
beautiful, as beautiful as enamel for
instance, you look at it with pleasure,
and it is good."



J. M. Turner above - *Chichester Canal's* vivid colors may have been influenced by the eruption of Mount Tambora in 1815.



Matisse resting on the steps of his home in Issy-les-Moulineaux, May 1913.
On the step is a copy he made of a sculpture by Antoine-Louis Barye.



Michael Stein



Sarah Stein



Matisse at work on Portrait of Michael Stein - Autumn of 1916.

Matisse's only instance of double portraiture [not double portrait] is a testament to his close friendship with Sarah and Michael Stein, San Francisco Bay Area residents who were the artist's most passionate American supporters. Although the two paintings are nearly identical in size and format, they differ greatly in approach and effect. The portrait of Michael is the more traditional of the two, with its direct, frontal pose and limited palette of yellow ochre and brown with bold, black outlines. It was with Sarah that the artist achieved a bond which transcended that of patron and artist. "She knows my paintings better than I do," Matisse is purported to have said.

Henri Matisse and Pierre Renoir

As a young man, the painter Henri Matisse used to pay a weekly visit to the great Renoir in his studio. When Renoir was afflicted by arthritis, Matisse began to visit him daily, taking him food, brushes, paints, but always trying to persuade the master that he was working too hard and needed to rest a little.

One day, noticing that each brushstroke made Renoir cry out with pain, Matisse could contain himself no longer: 'Master, you have already created a vast and important body of work, why continue torturing yourself in this way?'

'Very simple,' Renoir replied. 'Beauty remains, but pain passes.'

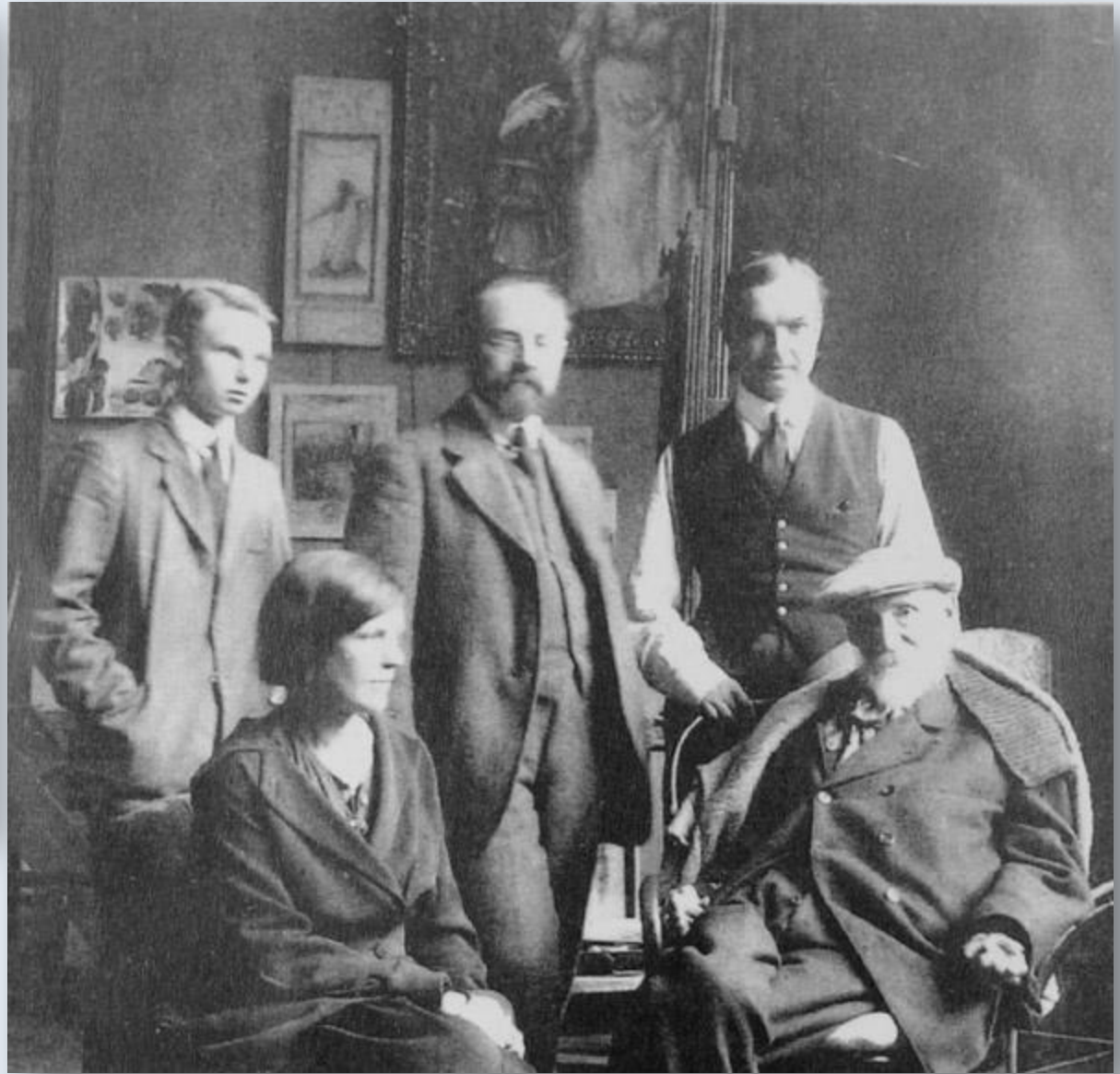
- *Paulo Coelho* -



Pierre-Auguste Renoir — 25 February 1841 — 3 December 1919



1916 - Portraits of Greta Prozar



The House of Renoir

seated- Greta Prozar [a Matisse model]

and Auguste Renoir

standing- Claude Renoir, Matisse & Pierre Renoir.

Matisse goes to the opera . . .

“Some of the most beautiful costumes for stage were designed by Matisse for “Le Rossignol”. Hand-painted silks and metallic hand-embroidery that embodied the Orientalism and historicism typical of The Ballets Russes.”

Matisse once designed an extravagant Chinese emperors cloak the length of the entire stage of the Paris opera house. He relished using a variety of embellished materials, such as embroidered velvets and rich colour schemes in his work.



Courtier in Le Rossignol, designed by Matisse, (1920)



In 1920 he was invited by Diaghilev to design the Ballets Russes' 1920 production of *Le Chant du rossignol* and travelled frequently between Nice and Monte Carlo to consult the impresario about the project. In 1937 Matisse was again invited, this time by the Ballets Russes de Monte Carlo, to design scenery and costumes for its ballet *Rouge et noir* (Red and black).



This costume was designed in 1920 by the painter Henri Matisse for Serge Diaghilev's *Les Ballets Russes* (The Russian Ballet) version of Igor Stravinsky's opera *Le rossignol* (*The nightingale*). In commissioning Matisse and other painters of the European avant-garde, Diaghilev established *Les Ballets Russes* as being in the spirit of modernism and artistic experimentation.

This production of *Le chant du rossignol* is based on the Hans Christian Andersen story of a mechanical songbird presented by the Emperor of Japan to the Emperor of China. Matisse interpreted the orientalist theme and Léonide Massine's streamlined choreography of the ballet in elegant and dramatically simple costumes and scenery, influenced by Chinese porcelain, paintings on silk and lacquer screens.

This white felt robe for the production's Mourner characters has appliqué geometric spots and chevrons, representing the markings of the Chinese deer, an animal that symbolises longevity in Chinese mythology. The graphic patterns of this costume converted the mourners into a spectacle of abstract shapes.

The great ballet impresario, Diaghilev, and his Russian troupe were **in Paris in 1909** and this was another source of inspiration, leading to two great works featuring a circle of dancing figures known as *The Dance* and *Music*. Matisse was drawn, in particular, to studies of the figure, commenting, '[it is] through the human figure that I best succeed in expressing the almost religious feeling I have towards life'.

Dance was popular at the time because Diaghilev and Ballets Russes had just visited Paris. Speaking of *The Dance*, Matisse once said that it evoked 'life and rhythm'.

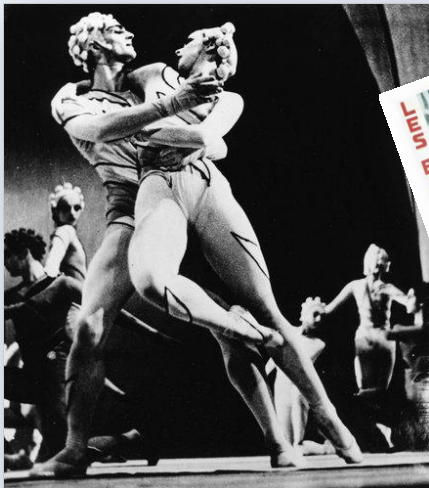




The Ballet Russe de Monte Carlo performing *Rouge et noir*, choreographed by Leonide Massine, with scenery and costumes by Henri Matisse, 1939. Frederic Franklin (*top*), George Zoritch (*middle*), Alexandra Danilova (*bottom center*) and corps.



below- Marina Franca (Marina Salz) in a costume designed by Henri Matisse for the Ballets Russes' production of *Rouge et Noir* (1939) with music by Dimitri Shostakovich.



above- Matisse makes adjustments to **Alicia Markova's** costume which he designed for the *Ballet Russe de Monte Carlo* production of *Rouge et Noir*.

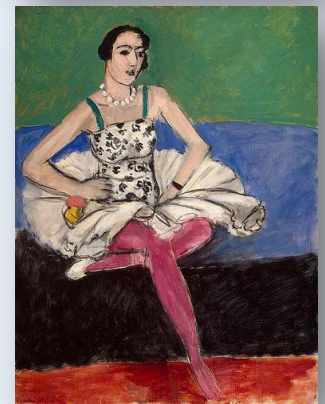
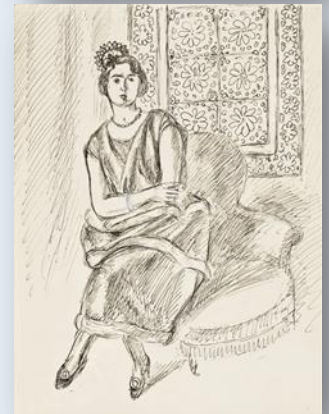
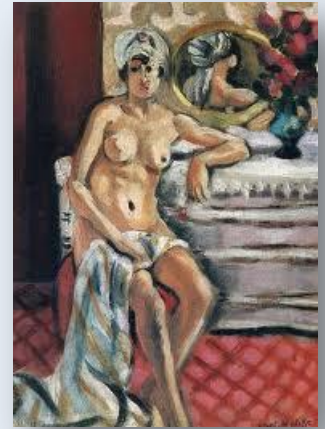
Choreography by Leonide Massine.
About 1939.



Matisse as he paints his model Henriette, c. 1920.



In 1920 Matisse became acquainted with 19-year-old Henriette Darricarrère, who became his model for the next seven years. The girl was a ballet dancer at the cinematic Studios de la Victorine and sometimes posed for a photographer. Matisse was attracted not only by Henriette's looks, her finely honed powerful body (it was no coincidence that she also posed for Matisse's sculpture), but also by her artistry.





Matisse with his palette standing in front of the
*Decorative Figure with an Ornamental
Background*, 1926-1927.





Matisse drawing in the corner of his apartment in Nice with one of his models dressed in odalisque fashion in 1927-1928.





Matisse at his apartment in Nice.



Matisse and Madame Matisse in the dining room of the fourth-floor apartment at no. 1 Place Charles-Felix, Nice, c, 1929.



Matisse making a study of a swan in the Bois de Boulogne, c. 1930.



Matisse arrives in New York City on the S. S. Mauretania, December 15, 1930. He was on the cover of the Oct. 20, 1930 issue of Time Magazine.



1930 — Matisse travels to New York, journeys to San Francisco by train, and then sets sail for Tahiti on the RMS *Tahiti*, a battered English mail boat. He returns to Nice in July, after five months of traveling.

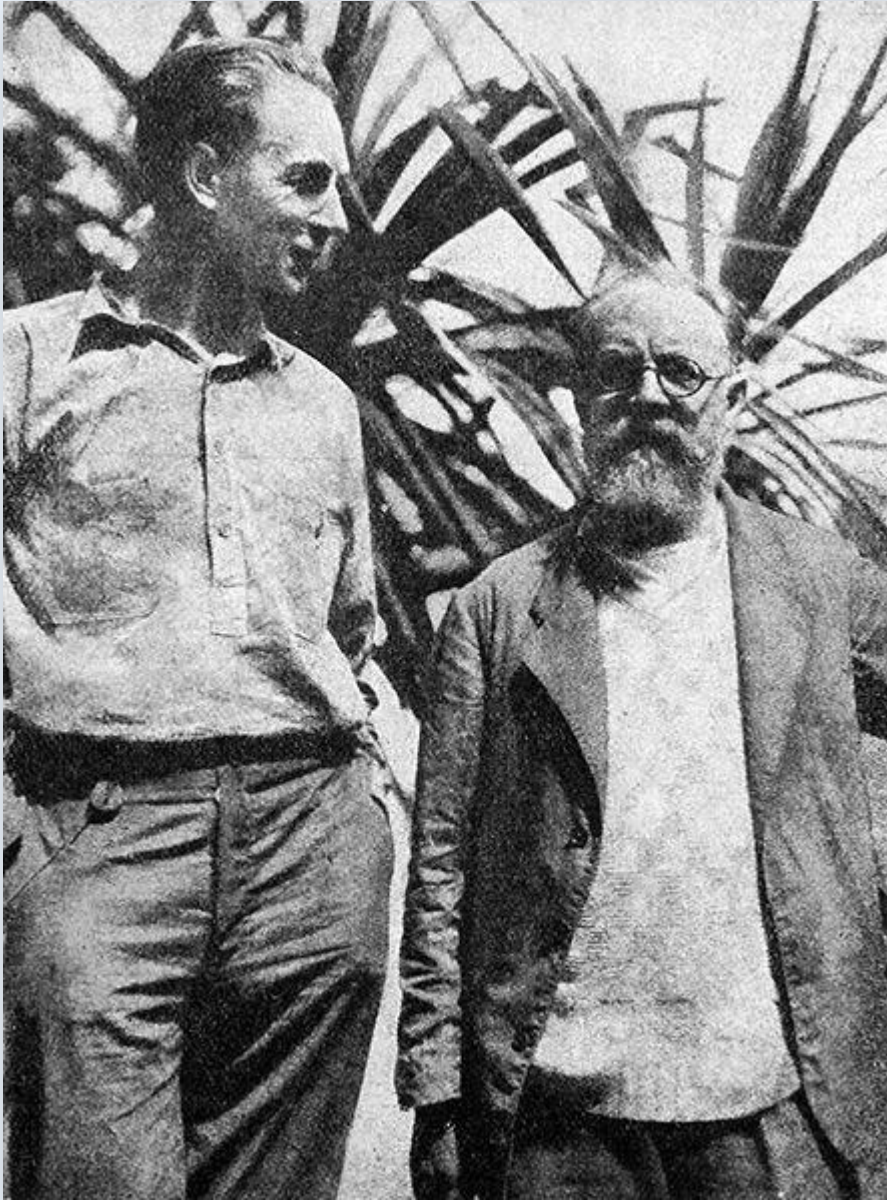
Matisse in New York, photo taken by his son Pierre, 1930





1930- Matisse, during his stay in New York city, takes in the view from the top of the Empire State Building; at the time the tallest building in the world. He loved how the city was alive with energy. He remarked it made him feel 20 years younger.

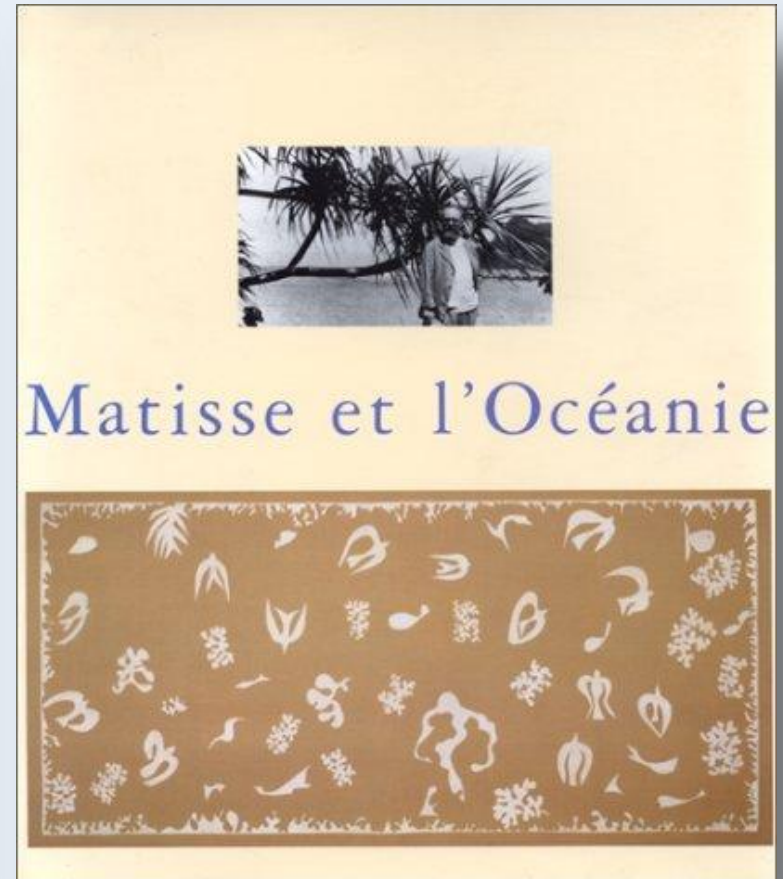
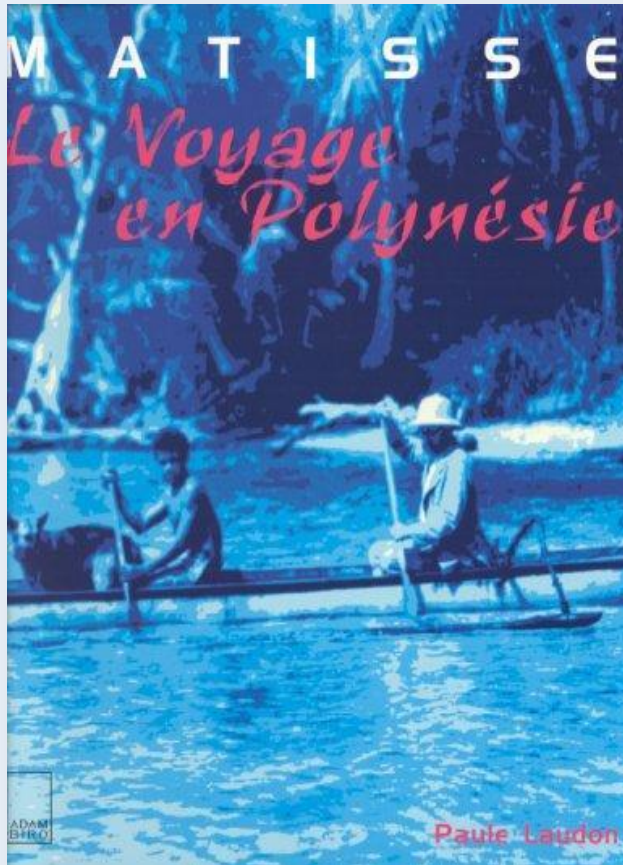
Henri Matisse and Friedrich Wilhelm Murnau at Tahiti, 1930.



Friedrich Wilhelm Murnau was a legendary film maker whose film 'Tabou' was shot in 1930 in Polynesia. Before the movie's 1931 premier he died in a traffic accident in California.



... the books to read are



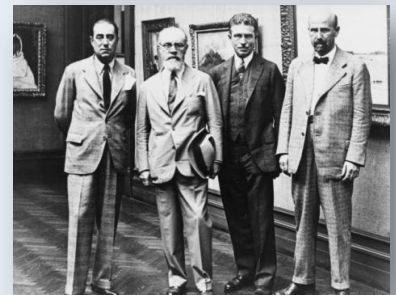
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From typewritten notes attached to photo - 1930 - Jury of Award for the 29th Carnegie Institute International. The Jury met in Pittsburg, September 23, to award prizes for the International Exhibition of Paintings which will open October 16 and continue through December 7.

Front row, left to right- Henri Matisse, Paris; Karl Sterrer, Vienna; Bernard Karfiol, New York.

Back row, left to right- Glyn Philpot, London; Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute; Rose Moffett, Provincetown; Horatio Walker, Quebec.





Clara [left] and Etta Cone were two Baltimore socialite sisters who enjoyed frequent voyages to Europe to buy modern art. Through the Stein family they met Matisse and became one of his most important patrons. Stein wrote about Etta and Claribel in *Two Women*: "There were two of them, they were sisters, they were large women, they were rich, they were very different one from the other one."



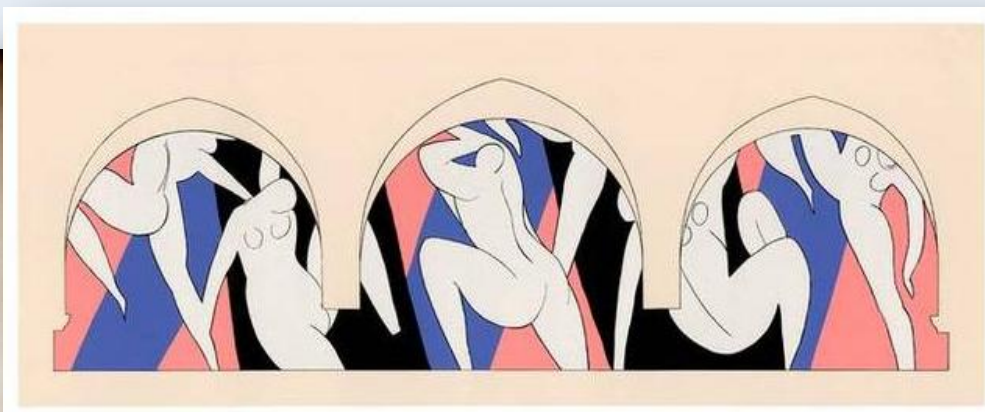
1930, December - Matisse in the Baltimore apartment of Etta Cone. Etta and her sister, Claribel, had bought about two dozen of his works on their annual shopping sprees in Paris



1931- Matisse at an exhibition of his work at the Galerie Georges Petit, Paris.
The exhibition was organised by the collector Etienne Bignou (*right*).



1931 – **Albert Barnes**, Philadelphia collector, commissioned Matisse to paint a mural, *The Dance*, for three lunettes in the Main Gallery.



above - the first version of *The Dance*



1933 - May *The Dance II* mural is installed in the Gallery by Matisse with the aid of Albert Nulty, Barnes's curator and conservator.



The three panels of *The Dance II*



Dr. Barnes
with Matisse
at the
Foundation in
Merion Station.



In 1930, Henri Matisse traveled to the United States to judge paintings at the Carnegie International Exhibition in Pittsburgh. This trip would lead to his overwhelming mural, *The Dance II* (1932). While visiting, he went to see the two largest collections of his work in America. One of these two was at the Barnes Foundation in Merion Station, Pennsylvania, just outside of Philadelphia. The gallery was owned by doctor, millionaire, and art enthusiast Albert Barnes who began collecting Matisse's art before World War I. The walls of the Barnes Foundation are filled with famous works by masters including Renior, Seurat, Van Gogh and Cézanne. Included in the many Matisse's collected by Barnes is *Joy of Life* (1906).

It was on this visit that Barnes told Matisse that he wanted him to paint a mural for his main hall of the gallery. It was to be forty-seven feet long and eleven feet high and span the three arches above a massive set of windows. Matisse had never done anything so large before but accepted the job in 1931. Barnes sent an enormous canvas to Matisse in Nice and gave him full artistic control over the work. Since Matisse was painting directly onto the canvas unlike most other mural painters, the process involved ladders, trestles and charcoal attached to a bamboo pole for outlines. He also used huge pieces of cut-paper as templates and to try out different colors. This idea later developed into his cut-outs.

With *The Dance I* (1932) finally completed in 1932, Matisse prepared to send the entire canvas to Barnes and learned that the whole mural was too short by about five feet. Rather than adding on an extra five feet Matisse started over with the correct measurements and completed an entirely new mural in April of 1932. It is this second mural, *The Dance II*, that hangs at the Barnes Foundation.



The Barnes Foundation in Merion Station.



BONHEUR DE VIVRE, 1905-1906

Henri Matisse

oil on canvas

The Barnes Foundation, Merion, Pennsylvania



**"THE BARNES FOUNDATION IS THE ONLY SANE PLACE
TO SEE ART IN AMERICA."**

- HENRY MATISSE

photo of Philadelphia skyline



Matisse drawing a *kouros* Greek at the Louvre, 1932.



1936 – The last family portrait with Henri and Amélie surrounded by their three children, their spouses and grandchildren. After 1939, when Amélie filed for divorce the family did not gather together again until the funeral of the family patriarch in 1954.

. . . In his own words



1899 - When Matisse first encountered *The Three Bathers* by Cézanne he was so moved he bought it. A purchase he could ill afford even at the low price the dealer Vollard was asking. He signed a promissory note to Vollard for 1,200 francs and paid it off in installments.



Over the years, *Three Bathers* remained an immense inspiration and affirmation to Matisse. In 1936 he donated the Cézanne to the Petit Palais, Musée des Beaux-Arts de la Ville de Paris. In a letter to art curator and author Raymond Escholier on November 10 of that same year he wrote...

"In the thirty-seven years I have owned this canvas, I have come to know it quite well, though not entirely, I hope; it has sustained me morally in the critical moments of my venture as an artist; I have drawn from it my faith and my perseverance; for this reason, allow me to request that it be placed so that it may be seen to its best advantage... I know that I do not have to tell you this, but nevertheless think it is my duty to tell you so; please accept these remarks as the excusable testimony of my admiration for this work which has grown increasingly greater ever since I have owned it."



Matisse at Work on Nymph in the Forest in his studio at the Hôtel Régina, Nice-Cimiez, August 1941.

other events in the art world for the year **1948**

- Georges Braque begins work on his *Ateliers*
- Russell Drysdale paints *The cricketers*
- Rudolf Hausner paints *It's Me!*
- Henri Matisse - *The Plum Blossoms*
- Barnett Newman paints *Onement I*
- Jackson Pollock paints *No. 5, 1948*
- Anne Redpath paints *Window in Menton*
- Rufino Tamayo - *Cazadores de mariposas*
- M. C. Escher creates graphic *Drawing Hands*
- Eric Fischl, painter is born
- Berry Berenson, American model and photographer is born
- Adrian Piper, conceptual artist is born
- Donna Karan, American fashion designer is born
- Gottfried Helnwein, Austrian fine artist is born
- Ana Mendieta, performance artist is born
- Lin Onus, Scottish-Aboriginal Koori artist is born
- Kurt Schwitters, painter, collagist, poet dies.
- Fidus, illustrator, painter and publisher poet dies.
- Yevgeniy Abalakov, Soviet sculptor-poet dies.
- Sigrid Hjertén, Swedish modernist painter poet dies.
- Arshile Gorky, painter poet dies.
- George Ault, American Precisionist painter-poet dies.

photo 1948

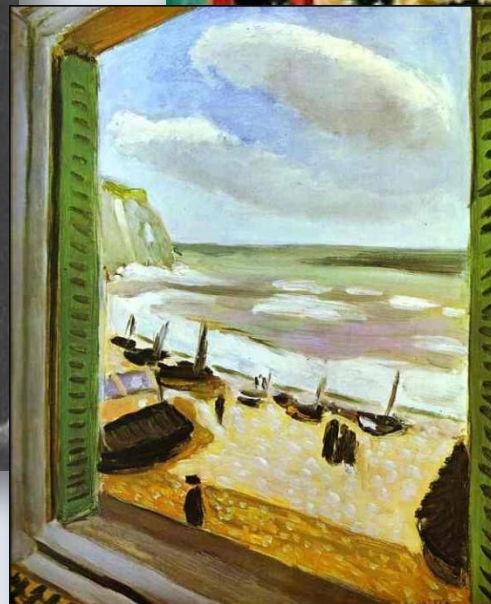




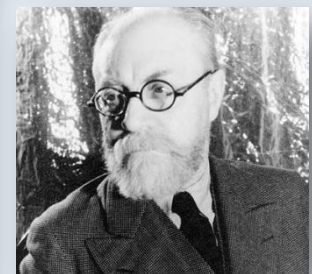
The famous *Window in Collioure* – 1943
photo by **Matisse**



1905

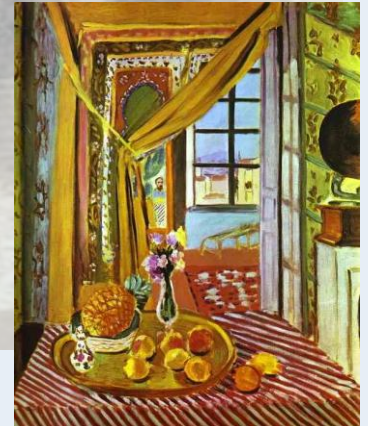
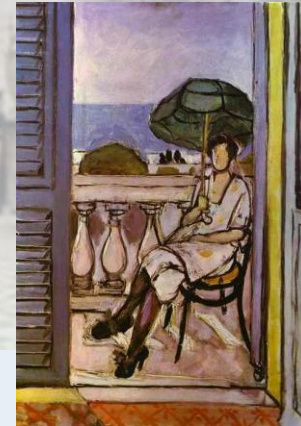
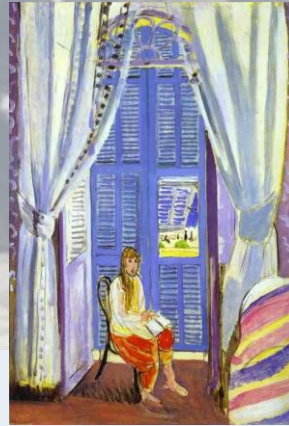
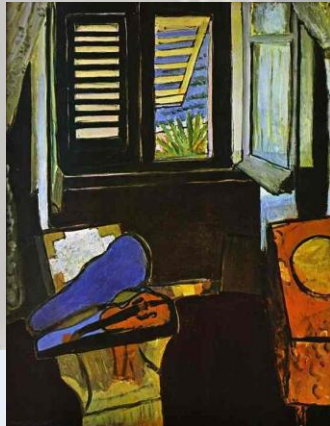


1905





A contemporary view from the window of Matisse's boyhood room with few changes since the time his family lived above the seed store.



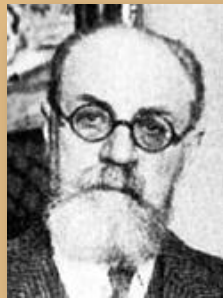
Throughout his life windows were a recurrent motif in Matisse's paintings.

. . . In his own words

1951 – for the catalogue of an exhibition of drawings at the Philadelphia Museum of Art
Matisse included a statement that shows he never forgot his expressive intention...



PMA



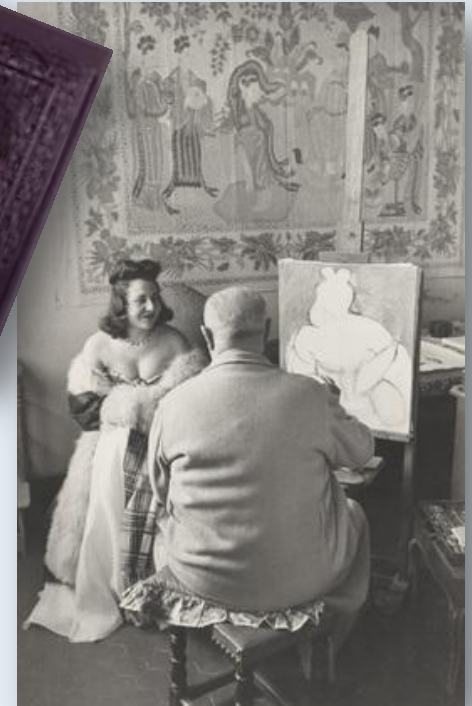
"There is an inherent truth which must be disengaged from the outward appearance of the object to be represented. This is the only truth that matters... These drawings are so little the result of chance, that in each one it can be seen how, as truth of the character is expressed, the same light bathes them all, and that the plastic quality of their different parts— face, background transparent quality of the spectacles, as well as the feeling of material weight— all impossible to put into words, but easy to do by dividing a piece of paper into spaces by a simple line of almost even breadth— all these things remain the same... its essential truth makes the drawing...

L'exactitude n'est pas la vérité.*

*Exactitude is not truth.

photos by Henri Cartier-Bresson

between 1943-1944





photos by Henri Cartier-Bresson between 1943-1944



Henri Matisse and Model in Chair, Venice - 1944

1943 - Matisse moves to le Rêve in Vence; he works on cut outs for *Jazz*. The threat of air raids compels Matisse to leave Nice. He moves into the Villa 'le Rêve' in Vence, where he will mainly live until 1949. Gradually his creative attention shifts entirely to his paper cut-outs.

photo by Henri Cartier-Bresson between 1943-1944



. . . In his own words

"To paint an autumn landscape I will not try to remember what colors suit this season, I will be inspired only by the sensation that the season gives me; the icy clearness of the sour blue sky will express the season just as well as the tonalities of the leaves. My sensation itself may vary, the autumn may be soft and warm like a protracted summer or quite cool with a cold sky and lemon yellow trees that give a chilly impression and announce winter."



Montalban Landscape





Lucien Hervé (b. **László Elkán**)
(August 7, 1910 – June 26, 2007)
was a Jewish Hungarian-French
photographer well known for his
black-and-white photos of
architecture, especially the works
of Le Corbusier, with whom he had
a nearly 20-year collaboration.
During World War II Elkán was
captured at the Battle of Dunkirk
by the Germans but escaped. As
did many other Jewish French and
Hungarians, he became a member
of the French Resistance, under
the *nom de guerre* *Lucien Hervé*,
which he kept thereafter.

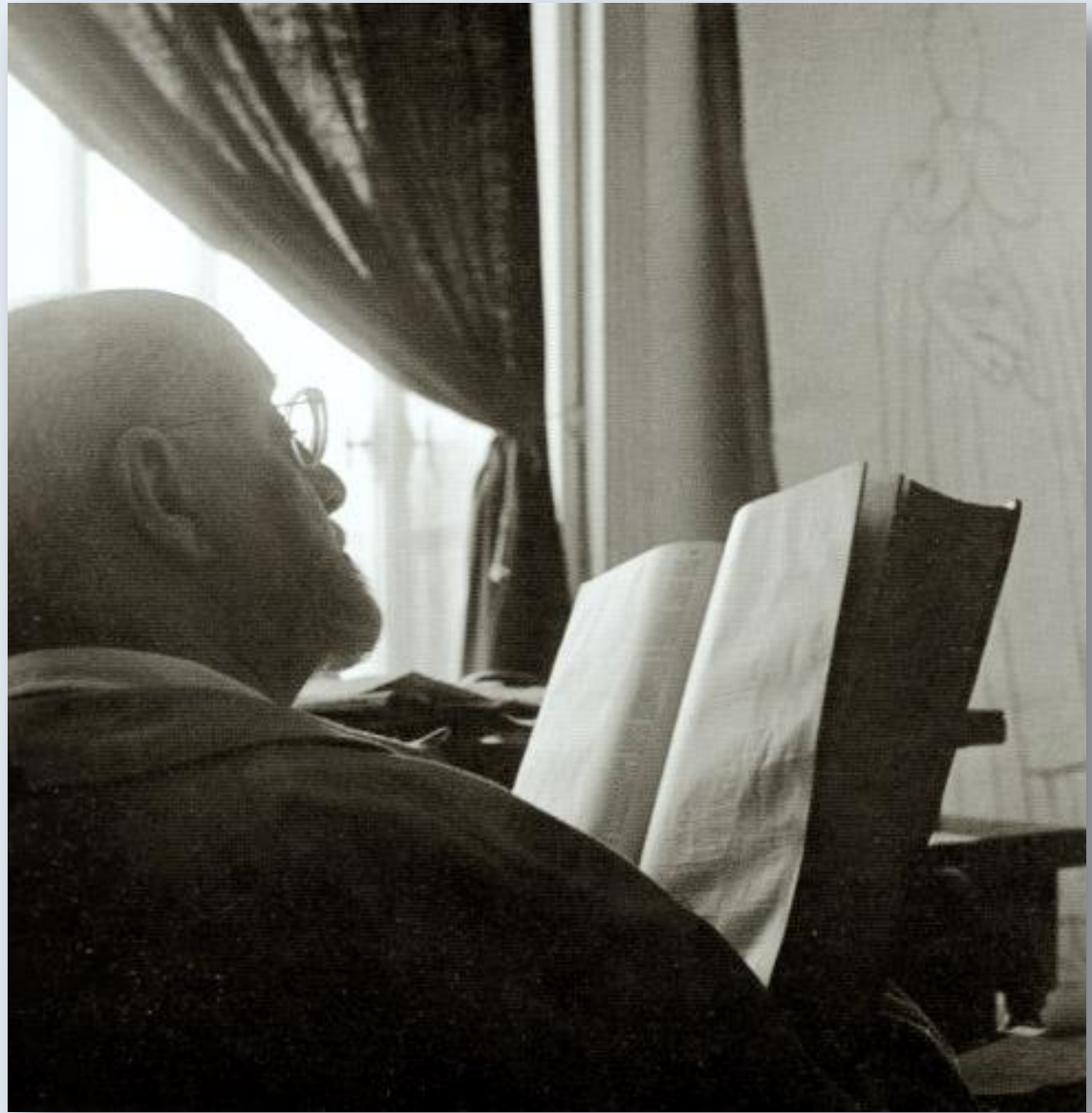
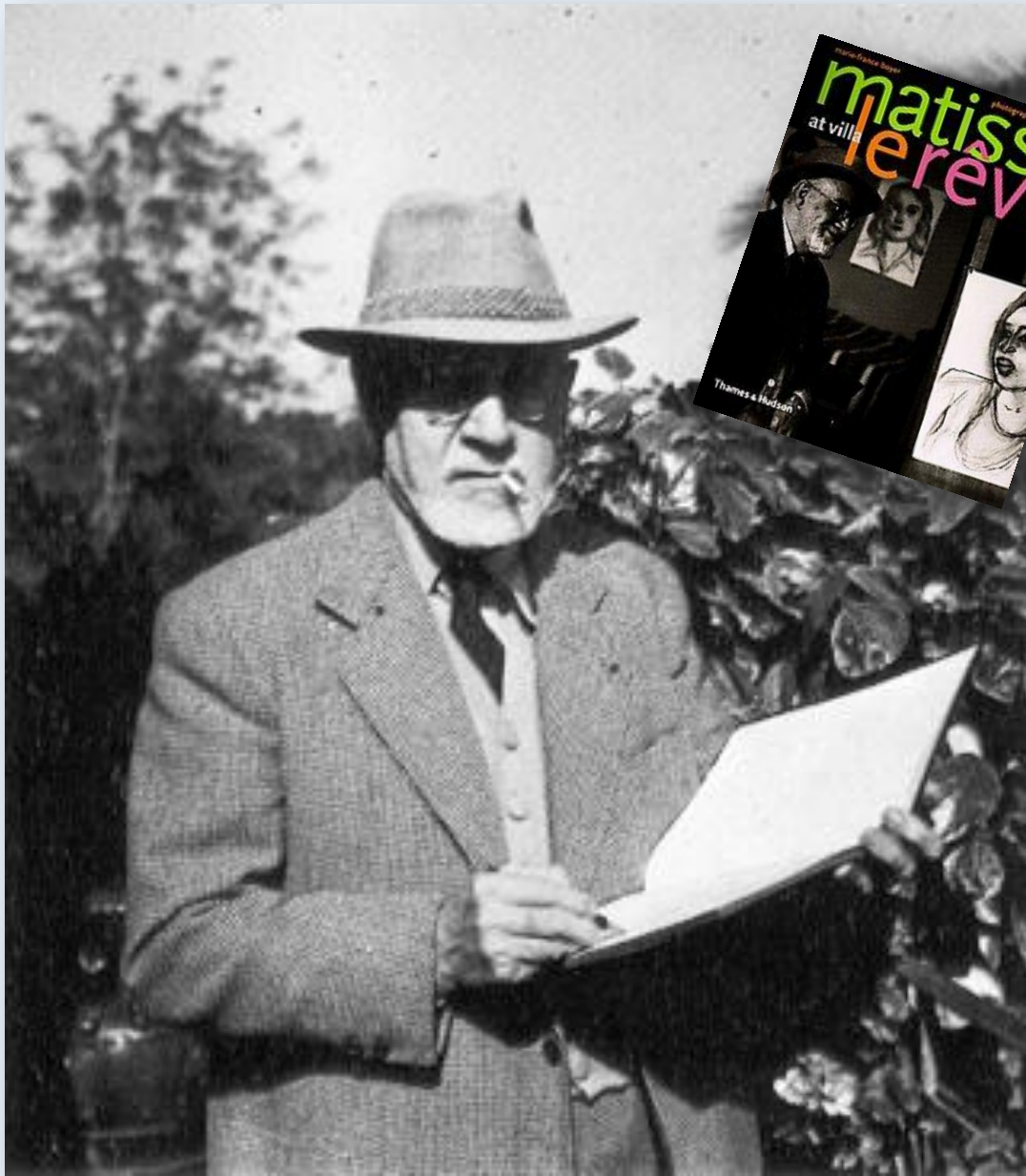
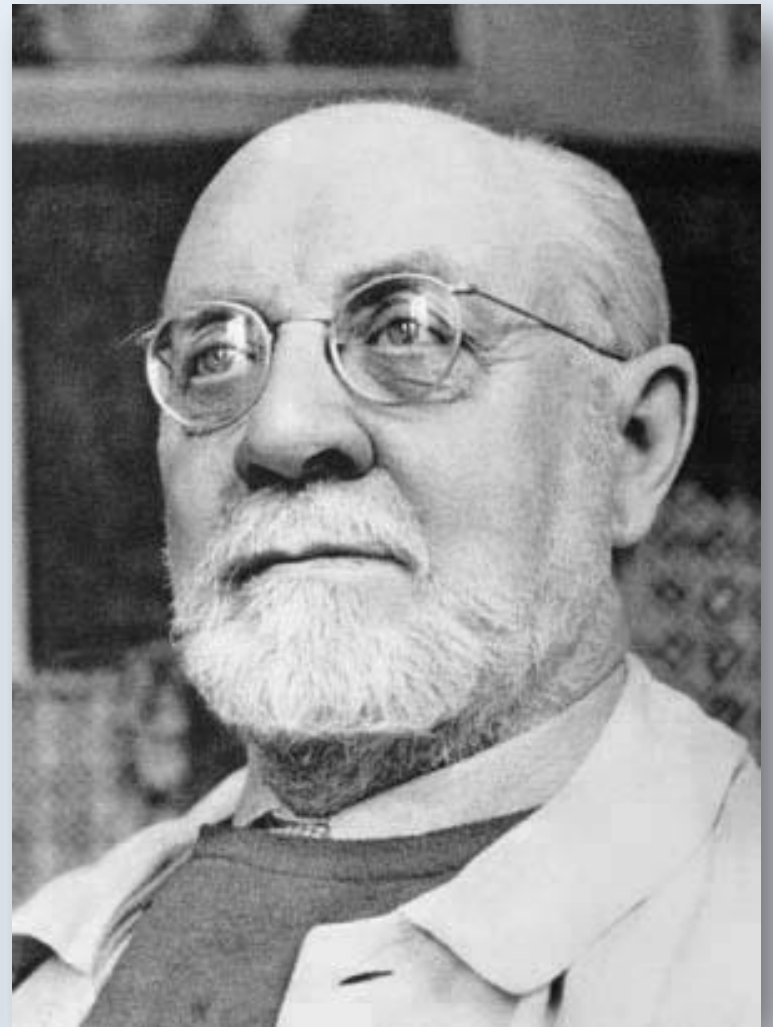


Photo by **Lucien Hervé** – Hotel Regina, Nice - 1949.



left- Matisse drawing in his garden at Villa le Rêve, Vence. where he lived from 1943 to 1949.

above- Today (2010) the garden at Villa le Rêve is a destination for groups of art students.

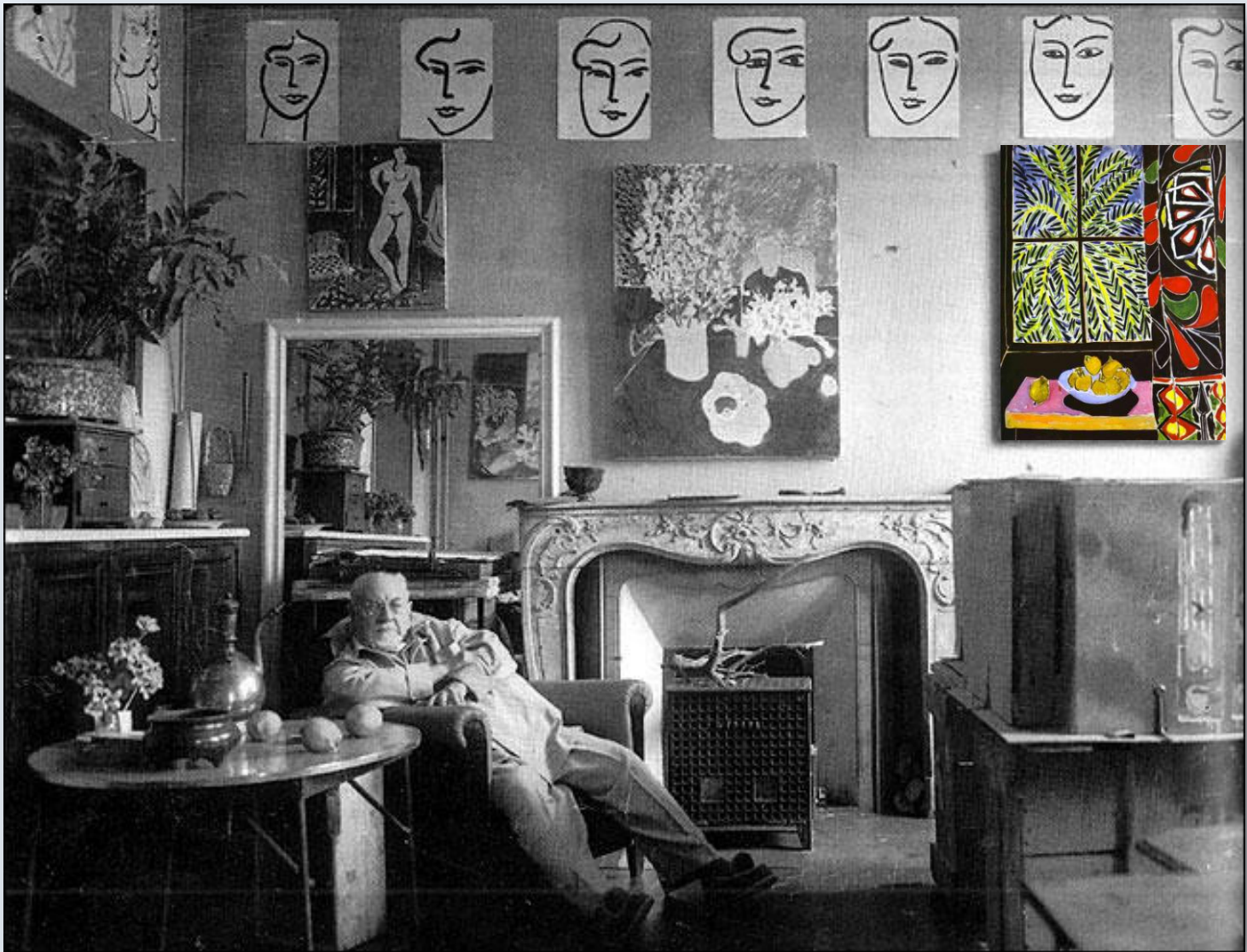


Matisse in his garden and
studio at Villa le Rêve, Vence,
1946.

Matisse reading in his Studio at the Villa Le Reve, Vence, c. 1945.



Matisse was diagnosed with cancer in 1941 and was forced to use a wheelchair after an operation to remove a tumour. From this time onward Matisse worked extensively with cut-out coloured paper, a design technique that he had first used when developing his costume and scenery designs for *Le Chant du rossignol*.



Matisse relaxing at Villa le Rêve, Vence, 1946.



Tree marked with sign reading le Rêve (The Dream), which is the estate & studio of artist Henri Matisse.



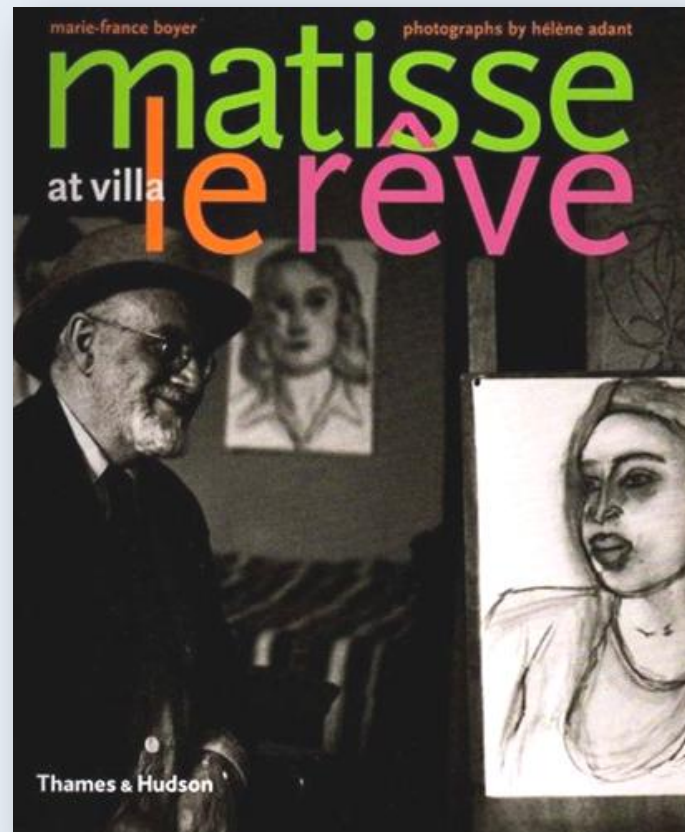
Lucienne Bernard poses at Villa le Rêve, Vence – 1946 - photo by Hélène Adant.

The book to read is. . .

The photos in this book show Henri Matisse at home and at work at Villa le Rêve, shown together with sketches, handwritten notes and a selection of his work from the time, capture a warmth and familiarity that will enchant all lovers of his art. Matisse spent five years at Villa le Rêve, near Vence in the South of France, seeking respite from the war and his failing health. Yet the art of this period is astonishingly bold: Matisse's famous Vence interiors, with their saturated colours, were painted here. He also made his celebrated series of paper cutouts, Jazz, whose vitality seems undiminished by the fact that he was then almost eighty.

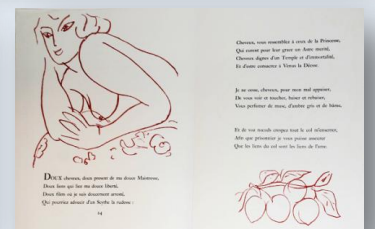
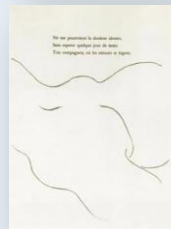
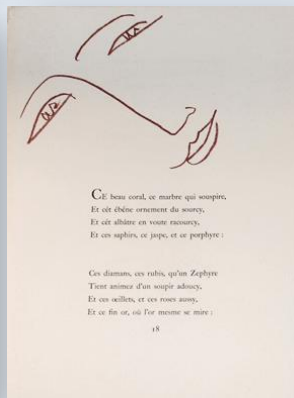
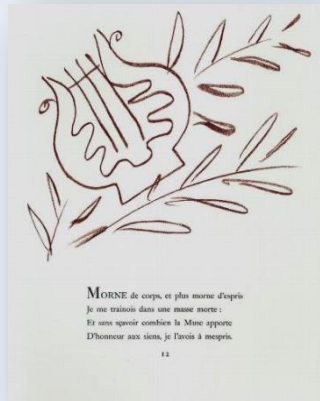
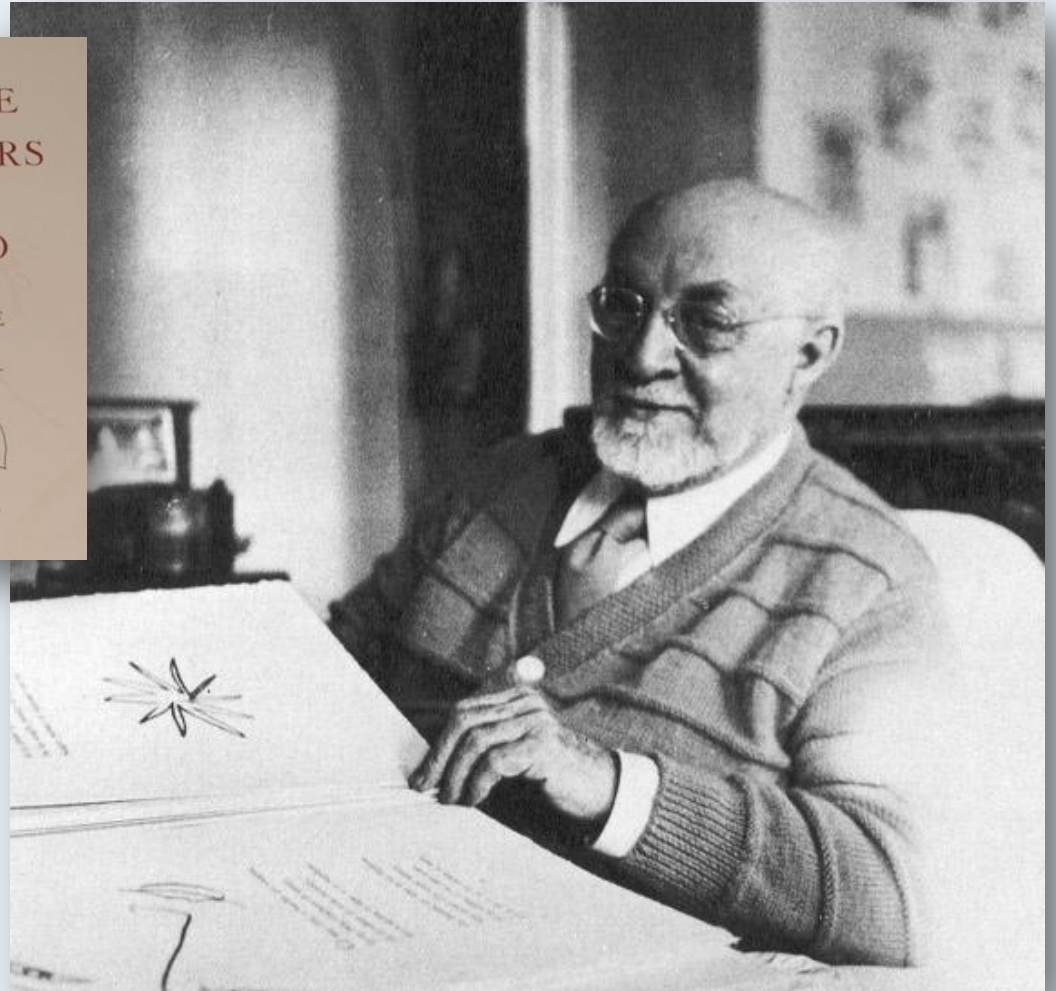
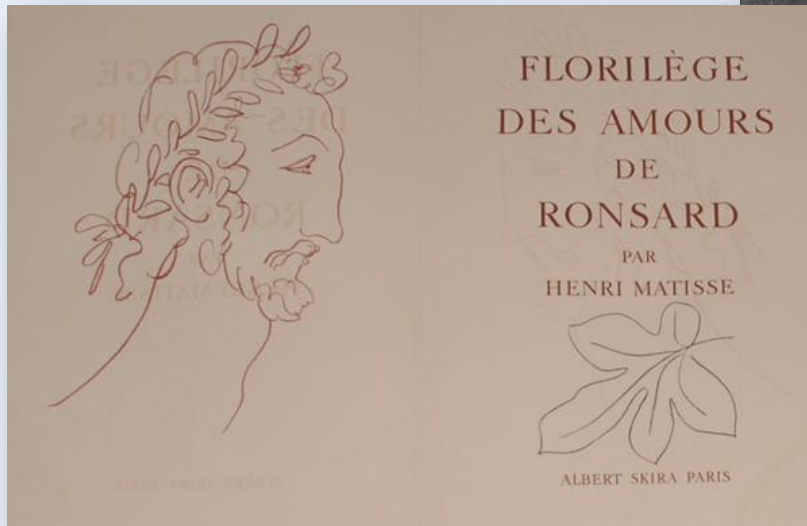
The photographs afford us an intimate glimpse into Matisse's world. We see what he saw – the strong Provençal light filtered by trees and plants; models coming to pose and take tea with him; work in progress; and objects from the studio familiar to us all from his work.

This book will fascinate all Matisse lovers, and all who are drawn to vivid scenes from the life and work of one of the twentieth century's enduring geniuses. Text by Boyer. Photos by Adant.

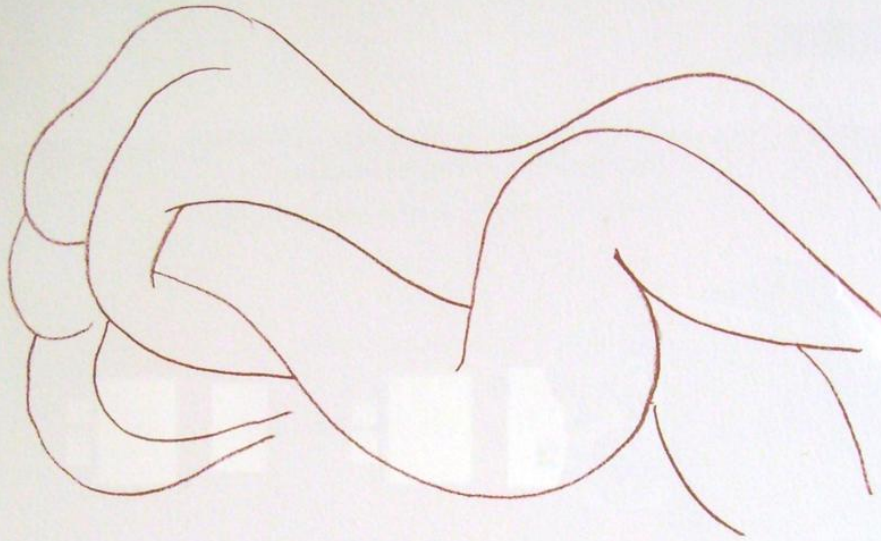


Marie-France Boyer is a freelance journalist and actress, and the Paris editor for *The World of Interiors* magazine. She is the author of several books, including *The French Café*, *The Private Realm of Marie Antoinette*, *The Cult of the Virgin* and *Spirit of the Sea*, all published by Thames & Hudson.

Hélène Adant, a cousin of Lydia Delectorskaya, Matisse's model and assistant at the end of his life, took many photographs of Matisse between 1940 and the artist's death in 1954.



Matisse with the first copy of
Florilège des Amours de Ronsard,
1948.



QUAND en songeant ma folleastre j'accole,
 Laissant mes flancs sur les siens allonger,
 Et que d'un branle habilement léger
 En sa moitié ma moitié je recole :

Amour adonq si follement m'affôle,
 Qu'un tel abus je ne voudroy changer,
 Non au butin d'un rivage estrange,
 Non au sablon qui jaunoye en Pactole.

The powerful force behind the emotion of love has been responsible for some of the world's greatest artistic masterpieces, and has been an inspiration for poets and artists alike since the beginning of recorded history. So it's no surprise when Henri Matisse (arguably one of the greatest artists of the 20th century) used poet Pierre de Ronsard's *Florilège Amours* (arguably the greatest collection of love odes and sonnets of the 16th century) as his muse, the result was a breath-taking and emotional epitome of love.

Matisse used *Florilège Amours de Ronsard* to create his own so-called *livre d'artiste*, which was a specific type of illustrated book that became common in France around the turn of the century. These books were treated as works of art themselves; they were highly desirable and collected, created in limited editions, and meant to be read as well as displayed. Matisse conceived the book as a whole. He chose his favorite poems from Ronsard's collection, chose the typeface, experimented with different colors of ink and types of paper, and produced the drawings for the illustrations.

An example: *Couple Embracing*, Matisse's illustration with Ronsard's words (translated):

More closely than the clinging vine
 About the wedded tree,
 Clasp thou thine arms, ah, mistress mine!
 About the heart of me.

Among his first adventures with paper cutouts was a cheerful book called *Jazz*, which Matisse prepared during the war but was not published until 1947. The book and the concurrently published album with the twenty color plates was printed in a hundred copies. The lively multicolor forms, both abstract and figurative, seem to echo the voice of a man stubbornly refusing to be cowed by the times. But he was also enchanted by the technique. "The walls of my bedroom are covered with cutouts," he wrote to André Rouveyre in 1948.

"I still don't know what I'll do with them."



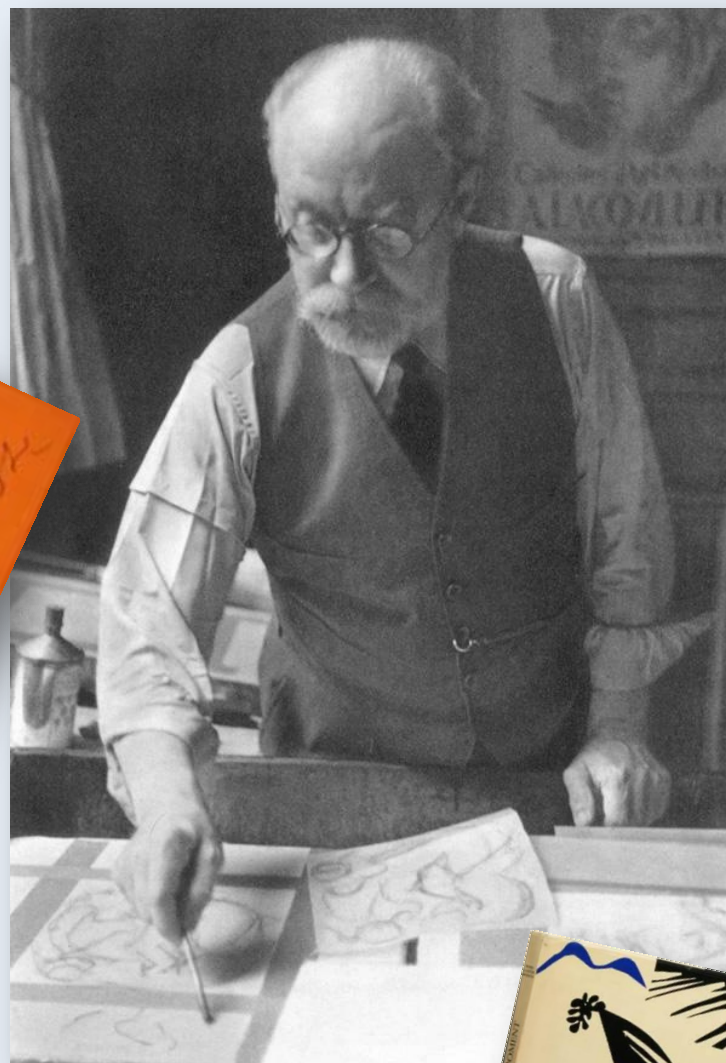
Cover of jazz 1947

A signed copy of Verve edited by Tériade

Jazz was published by Efstratios Tériade

with whom Matisse had previously collaborated on several other printed projects involving art and text. Tériade's artful magazine *Verve* had already featured, as cover illustrations, examples of Matisse's cutout work. No serious artist had ever taken collage to this extreme of simplicity and description, and there were those who ridiculed him for it. Nonetheless, *Jazz* was a natural outgrowth of the increasing limitations of Matisse's physical agility and the abundance of his creative spirit at this time.

Matisse viewed jazz as a "chromatic and rhythmic improvisation." The title *Jazz* evoked for Matisse the idea of a structure of rhythm and repetition broken by the unexpected action of improvisations. The artist wrote to a friend in late 1947, "There are wonderful things in real jazz, the talent for improvisation, the liveliness, the being at one with the audience."



above- Matisse at work on an illustration for his book, *Ulysses*, 1953.
right- Matisse's book on photographer Cartier-Bresson

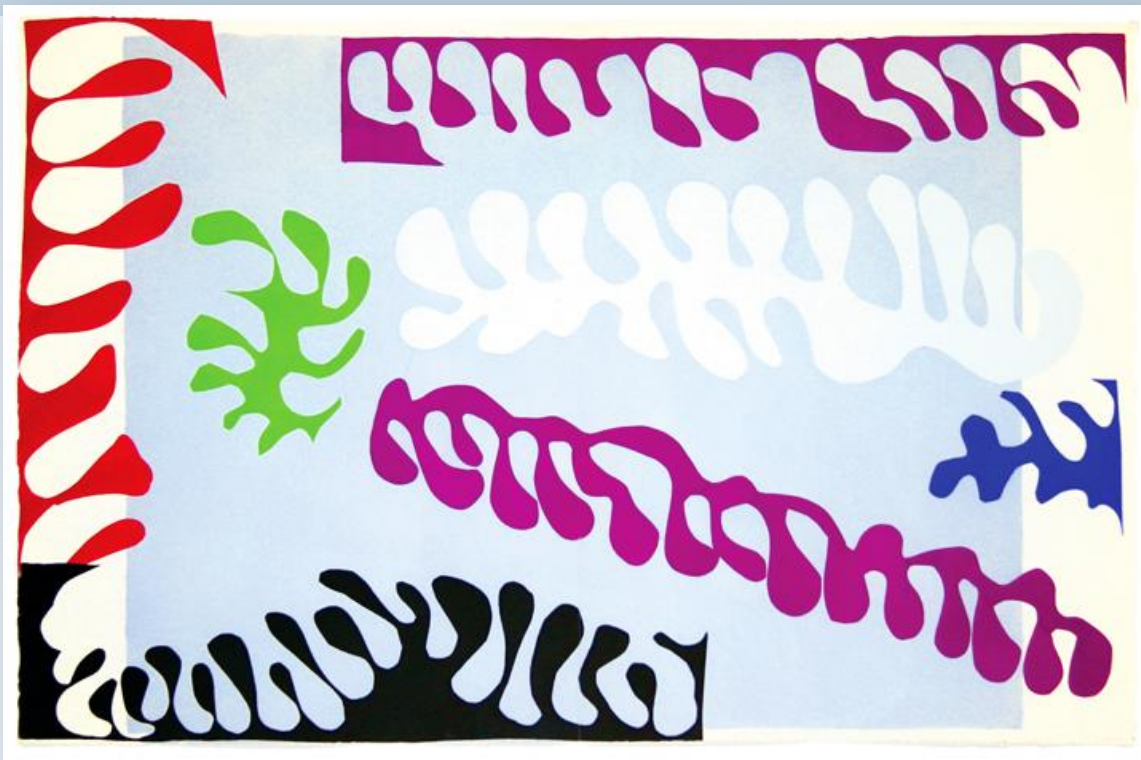


The book contains the term "the decisive moment" now synonymous with Cartier-Bresson: "There is nothing in this world that does not have a decisive moment."



In 1952, Cartier-Bresson published his book *Images à la sauvette*, whose English edition was titled *The Decisive Moment*.

It included a portfolio of 126 of his photos from the East and the West. The book was designed by Matisse.



From Jazz: Le Lagon, 1947 (The Lagoon)

The book was published by Efstratios Tériade and consisted of approximately 100 prints based on cutout designs by Matisse. The designs were printed by the pochoir process (a method of printing by stencils). The original was published in an edition of 250 on September 30th 1947.



The artist designed the twenty brilliant color pochoir stencil prints that comprise the album "Jazz" in 1944 during a twelve-month hospital convalescence.

Matisse cut his shapes from specially colored papers and arranged them into collages that were later brought to life as hand stenciled prints by his publisher Efstratios Tériade.

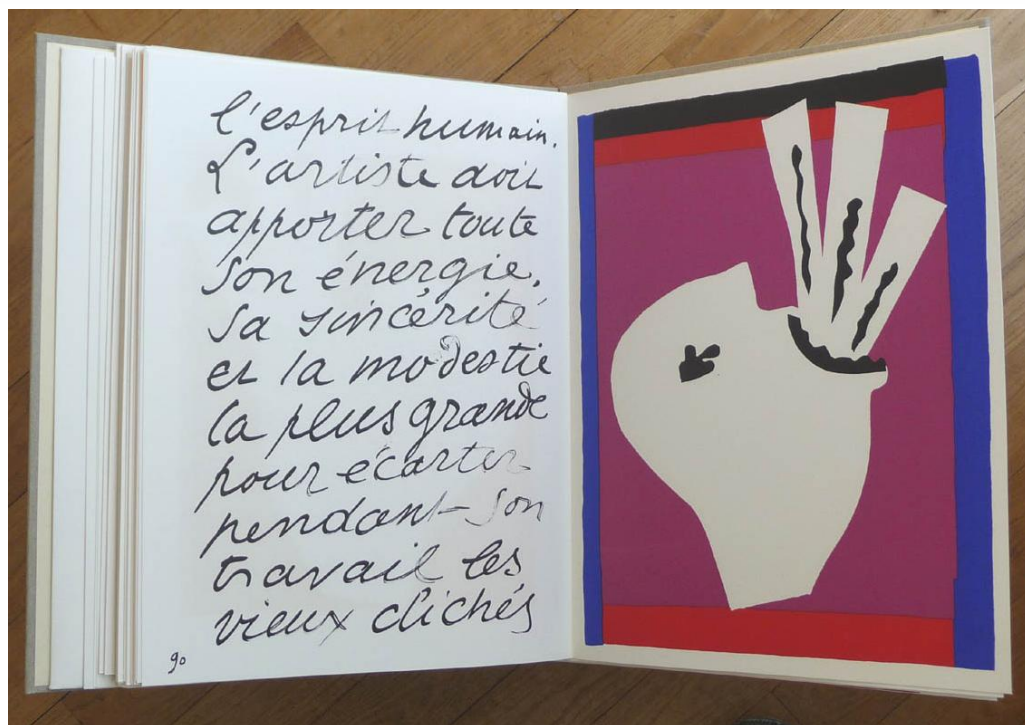
The bright and lively plates explore circus themes as metaphors for the universal struggles and triumphs of artists. Matisse also composed text to accompany the images expressing his philosophy on life and art. **It is the only publication both written by and illustrated by the artist.**

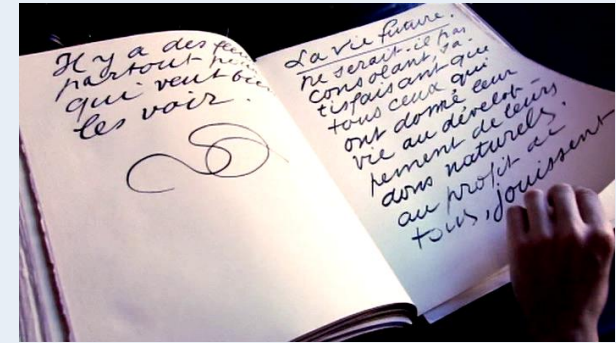
"Jazz" is a tribute to Matisse's quest for perfection in form and color and a very personal expression of his fundamental principles.

In Matisse's own words: **"Jazz is rhythm and meaning"**. In the last period of his life, Matisse began to experiment increasingly with the use of cut colored shapes. He considered color to be the essential 'ingredient' of his painting, the "basic chromatic substance of painting which he extracted from Impressionism and preserved intact, as if alive" (L. Gowing, intro to Matisse, Arts Council, 1968). In 1947, the year he was working on "Jazz", Matisse wrote: **"Cutting into living color reminds me of the sculptor's direct carving."**

While working on the paper and gouache cutouts, he started to look at ways of echoing these shapes and colors in prints. At first he experimented with hard-edged shapes in lithography but the color lacked impact. As a result he moved on to trying pochoirs (high-density color printed through a cut stencil). It was this technique that he used for "Jazz", one of the most famous albums of images in twentieth-century printmaking, and the only book for which Matisse created both the imagery and wrote the text.

In creating "Jazz", Matisse did not use pre-prepared color sheets but rather painted with gouache and then cut maquette shapes. These shapes were then copied exactly by the pochoir cutter and the velvety tone of the ink used to echo the texture of the original gouache.





Pages from JAZZ demonstrates the size of the book.



Price Realized at a Christies auction

(Set Currency)

£109,250 (\$169,338)

Price includes buyer's premium

Lot Description

Henri Matisse

Jazz (D. books 22)

the complete set of twenty pochoirs printed in colours, 1947, on Arches wove paper, with title, text and justification, signed in pencil by the artist on the justification, copy number 120 from the edition of 250 (there were also twenty *hors commerce* copies and a portfolio edition of 100), the full sheets (15 double pages and five single pages), seven plates with attenuated colours, occasional pale light-staining, loose in paper wrappers with designs on front and back (as published), within the original grey paper boards and slipcase, title label (slightly scuffed) on spine, in very good condition(book)
446 x 340 mm. (overall)



The pages of *Jazz* run the length of a museum wall. . . and back.



1951 Henri Matisse with a vase by Pablo Picasso at the home of the publisher Tériade, Saint-Jean-Cap-Ferrat, June, 1951.

After more than half a century a painting holds a memory.



Intérieur rouge, nature morte sur table bleue

1947

Red Interior, Still Life on a Blue Table

Oil on canvas, 116 x 89 cm

To round off his work in painting in the narrower sense, Matisse created a group of superb interiors in 1947-48. In this painting, the artist links a still life in cool colors of an interior, by way of an agitated red wallpaper pattern of overwhelming force, with the exterior space – where vital, golden vegetation proliferates.

At the height of the triumphant plants outside appears an image remembered from long ago – a relief of 1894, the first sculpture Matisse ever created. This is a profile portrait of Caroline Joblaud, Matisse's lover and the first muse of his early period as a young artist. Decisive steps in an artist's career united in a single composition!

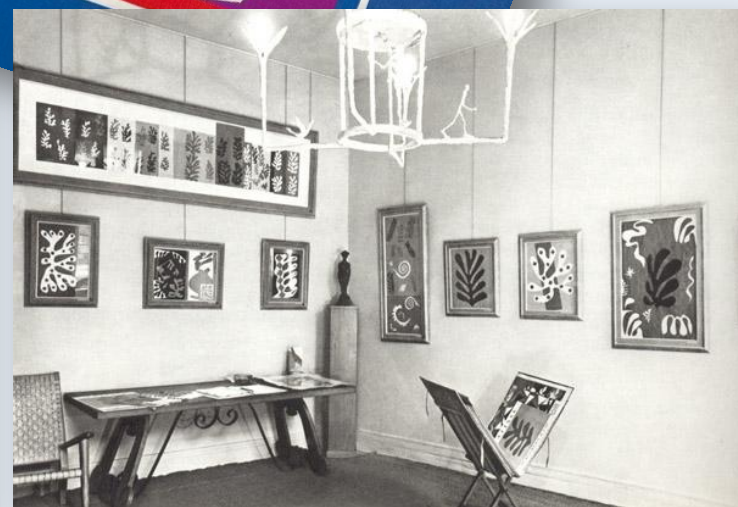
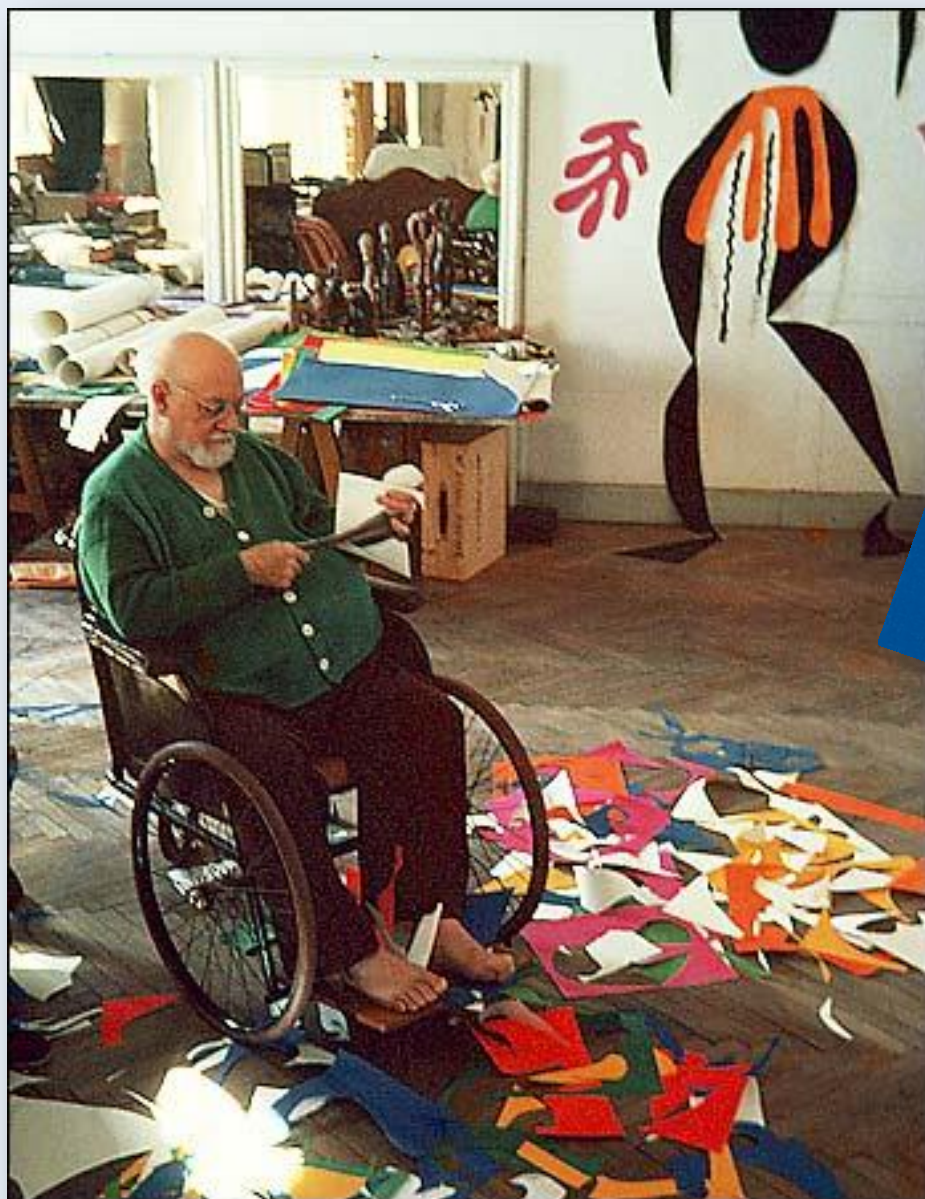
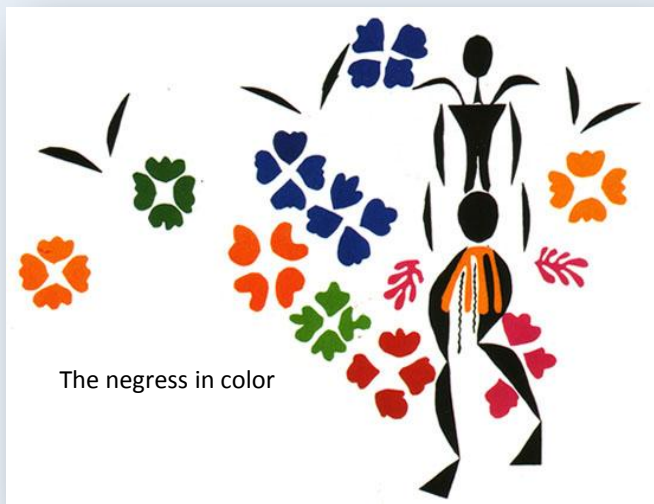
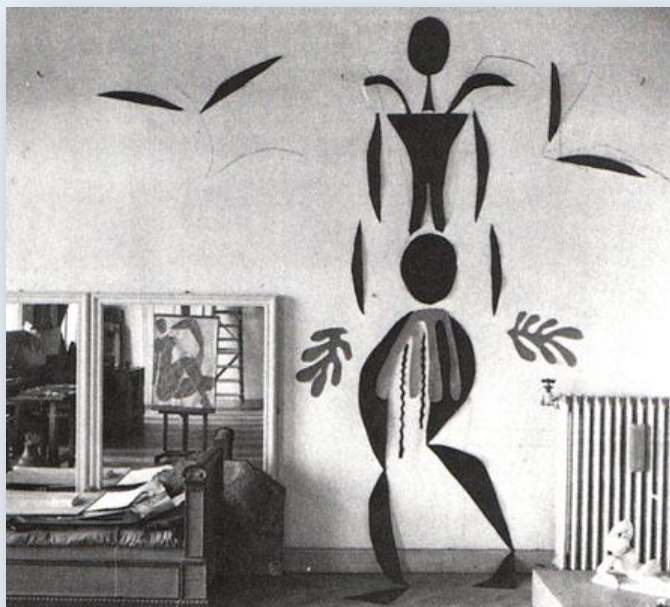


Exhibit of Matisse's paper cut outs at the gallery of Heinz Berggruen in Paris, 1953.



The negress in color

He called his cut-outs “painting with scissors”.



A mock up of The negress on his studio wall.





The finished work fills a whole wall as the presence of a spectator gives us scale.



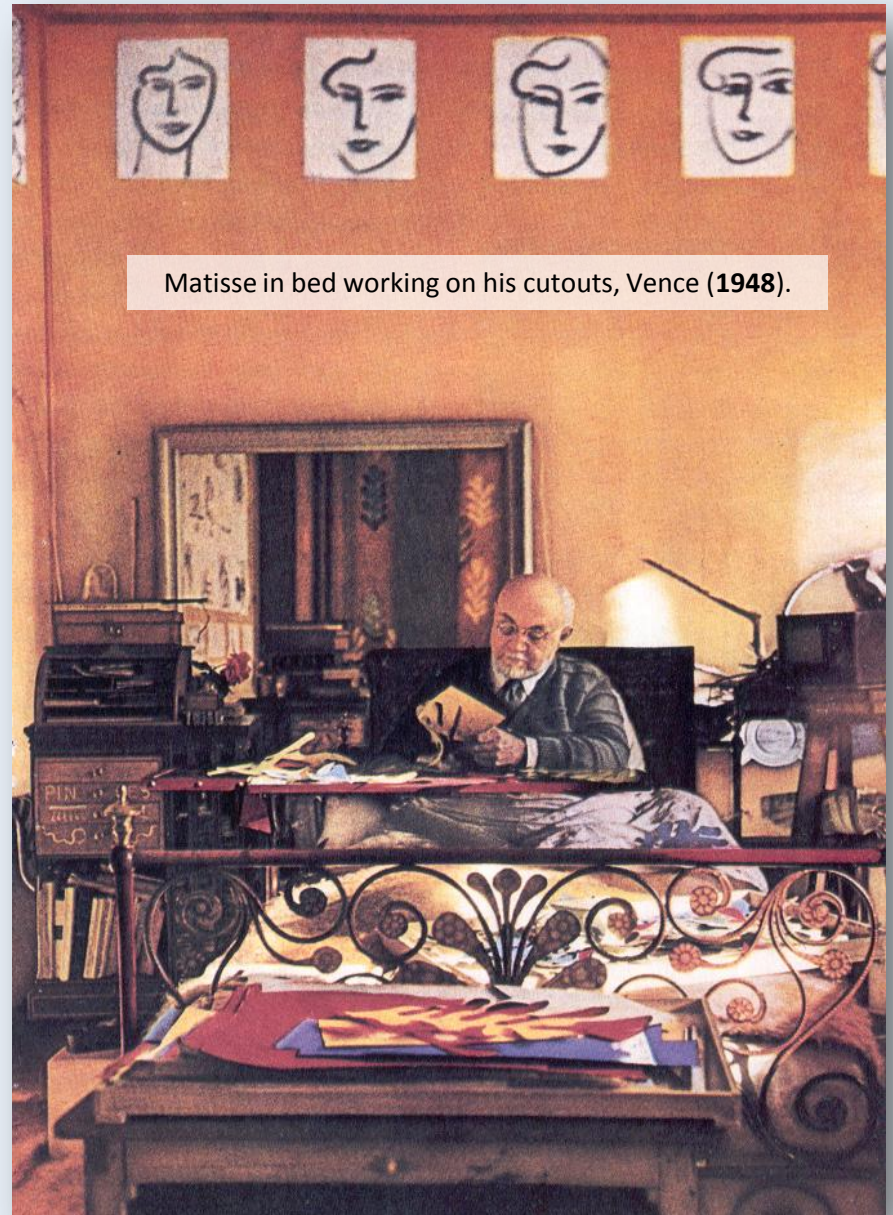
1950



1950



La Gerbe, one of Matisse's later works (1953).



Matisse in bed working on his cutouts, Vence (1948).

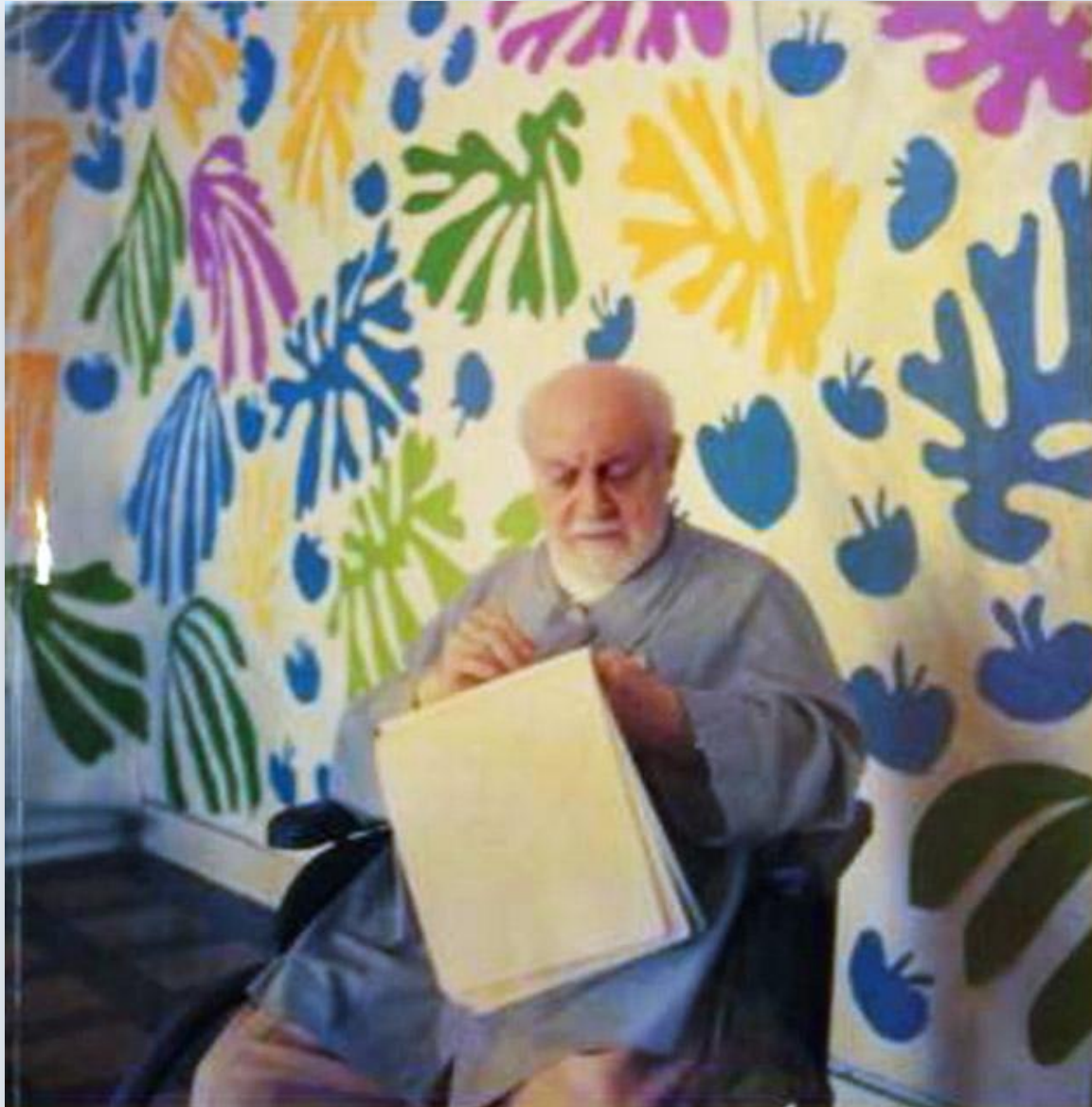
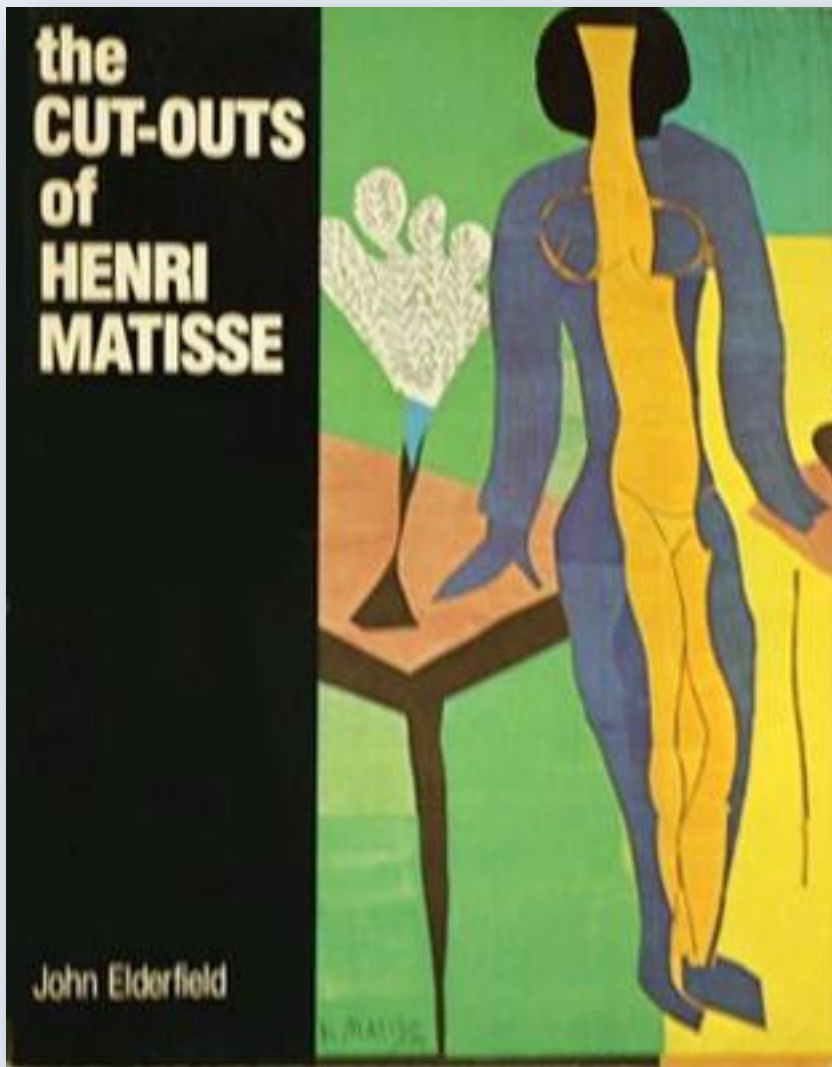


Photo by Adant

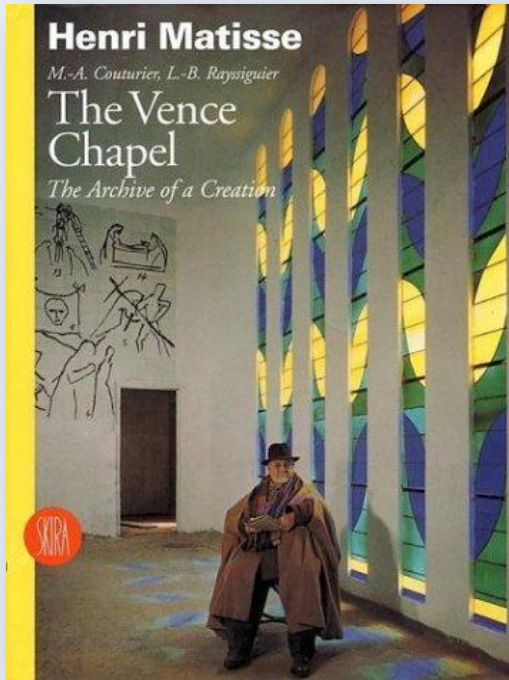


Matisse also employed cut outs that he designed for the stained-glass windows for the Chapelle du Rosaire, a project he took on as a gesture to a young woman who had nursed him in Lyon in 1941 and later became a Dominican nun. The small modern building on the grounds of the Dominican nuns' residence in Vence took almost four years to complete. It was, Matisse said, the production of "an entire life of work."

... The book to read is



le chef d'œuvre of the master



- 1943** - Matisse moves to le Rêve in Vence; he works on cutouts for *Jazz*.
- 1946** - Matisse begins work on La Chapelle du Rosaire in Vence. The Musée National d'Art Moderne in Paris begins its Matisse collection.
- 1949** - The first major French museum exhibition of Matisse is held at the Musée National d'Art Moderne in Paris.
- 1950/51** - Matisse receives the Grand International Prize for painting at the 25th Venice Biennale. Major exhibitions of his work are presented worldwide. On 25 June 1951 the Chapelle du Rosaire in Vence is consecrated. The first comprehensive monograph on Matisse, by Alfred H. Barr, is published in New York.
- 1950** - Matisse moves to the Hôtel Régina in Cimiez; he finishes work on La Chapelle.
- 1951** - The dedication of la Chapelle du Rosaire in Vence. A retrospective exhibit is held at the Museum of Modern Art in New York; additional exhibits are held in Cleveland, Chicago, San Francisco, and Tokyo.



left- The heavy physical work begins with the digging of a foundation.

below- view of the finished chapel.

bottom left- Dominican Sister Jacque Mari and unidentified nun at the convent door.





Matisse with Sister Jacque Mari, the lady who made the chapel happen.





Monique Bourgeois model,
later Sister Jacques Mari



Matisse
called her
"the true
initiator of
the chapel".



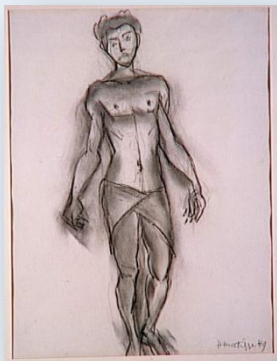


*above- A wall with studies for the chapel.
right – sketching with charcoal attached to a bamboo pole.*





An early sketch for the chapel

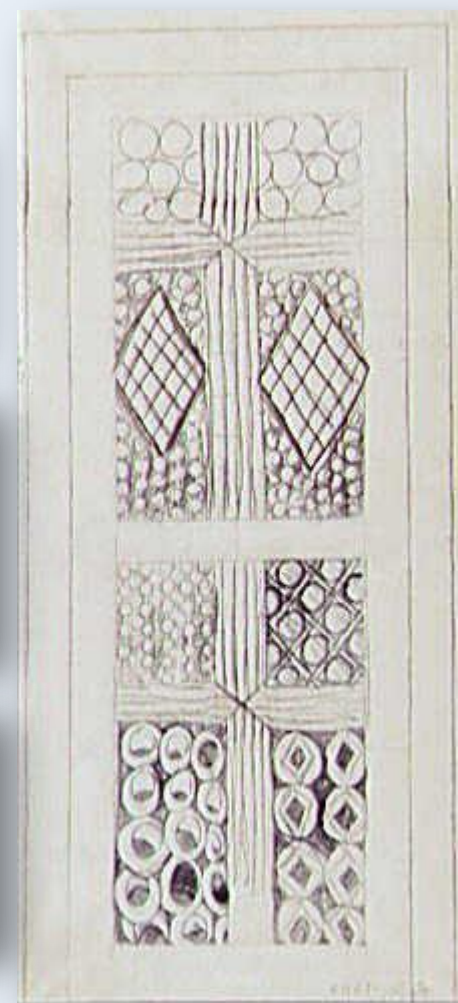
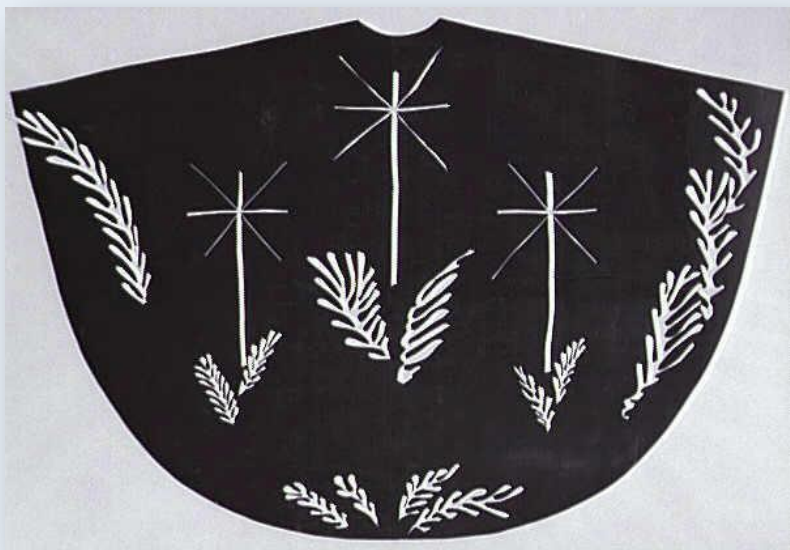


Studies for the
Chapel of the Rosary at Vence:
Christ,
Tunics,
and three stations of the cross.





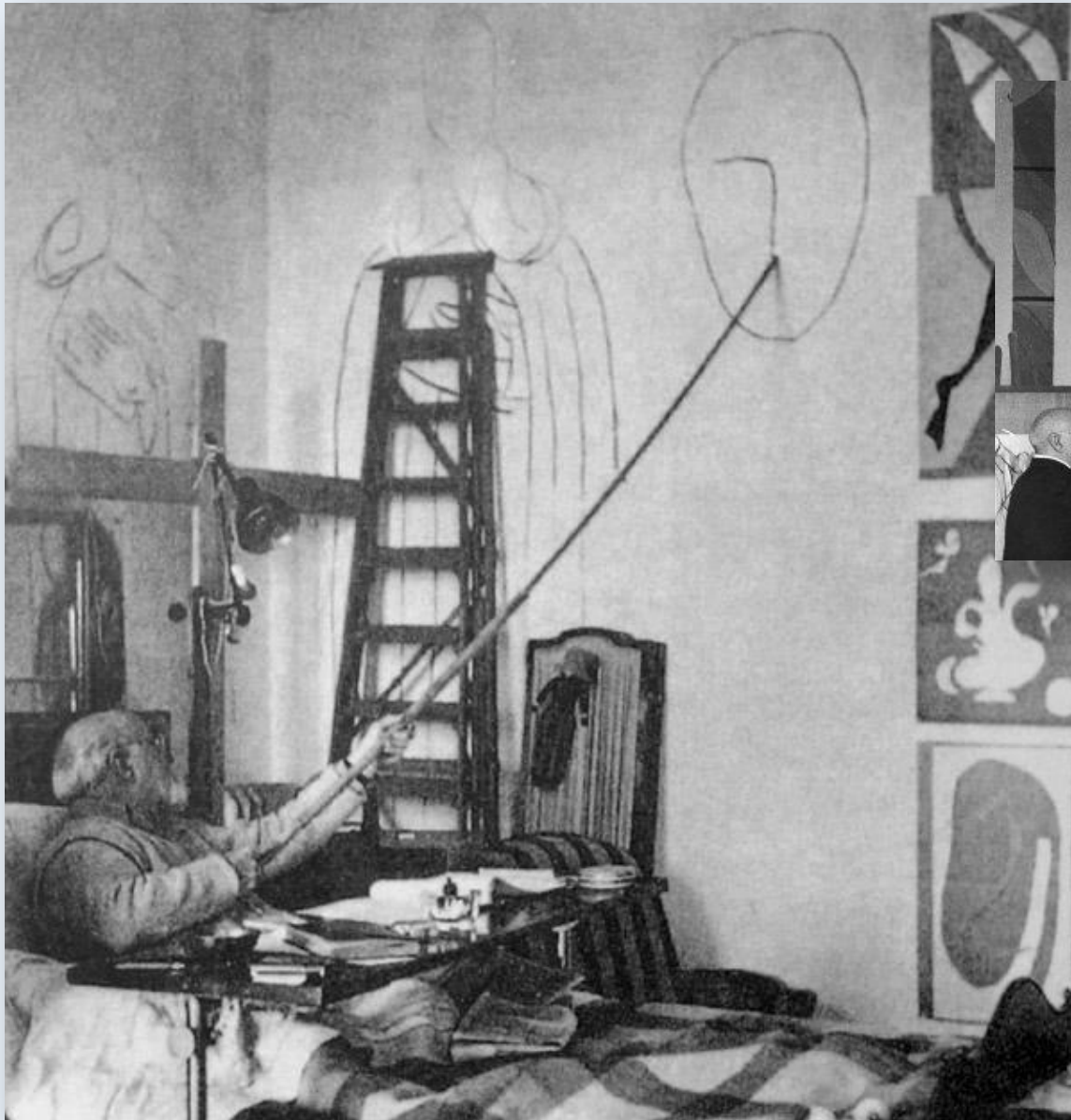
Black Chasuble 1950-2
 Painting 126 x 197.5 cm
 Musée Matisse, Le Câteau-Cambrésis



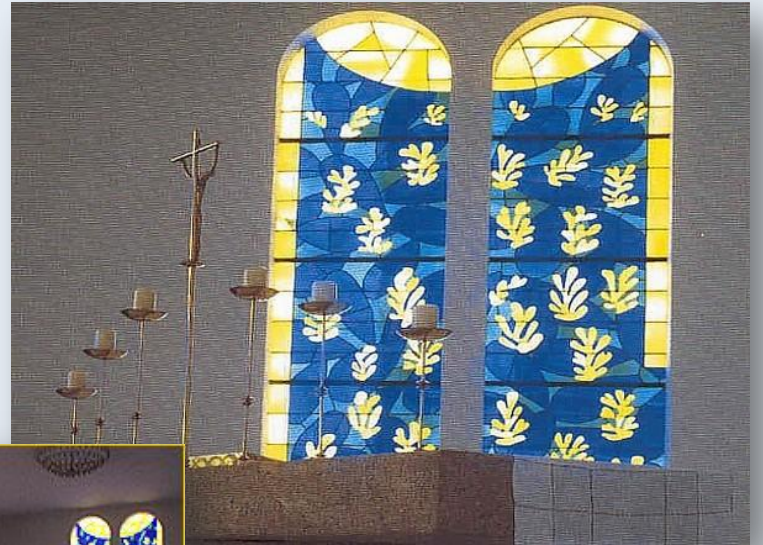
Study for the Door of a Confessional
 1950
 Drawing
 240 x 109 cm
 Musée Matisse, Nice

The maestro at work, drawing studies with charcoal attached to a bamboo pole.





**In the
chapel or in bed
his creative mind kept on
working.**





Photos by Dmitri-Kessel

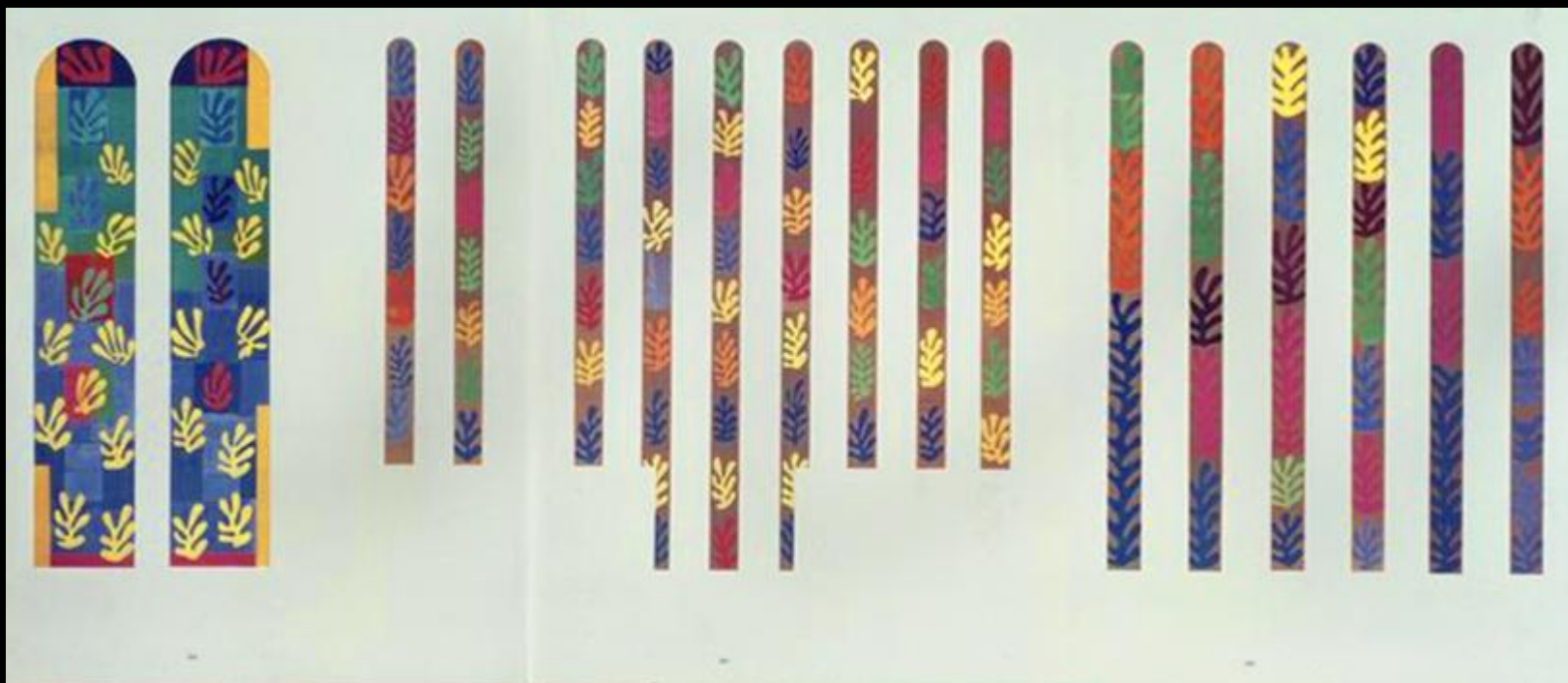


Painting directly on tiles destined for the exterior of the chapel.



Window at the entry of the Chapel





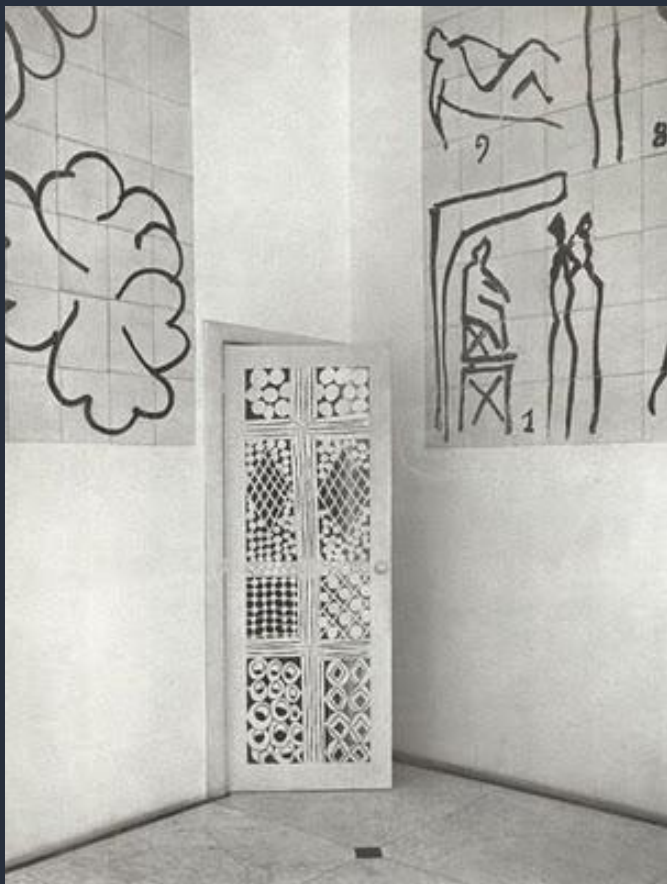
Seven studies (2nd stage) for the Stained glass windows at the
Chapel of the Rosary at Vence

November 1948 - January 1949

509.8 x 252.3 cm

Musée national d'Art moderne - Centre Georges Pompidou, Paris

1951 — The dedication of la Chapelle du Rosaire in Vence. A retrospective exhibit is held at the Museum of Modern Art in New York; additional exhibits are held in Cleveland, Chicago, San Francisco, and Tokyo.



The completed carved wood door.



The work completed, Matisse pauses for one last look.

How it came to be...



The motif for a "sapphire blue, emerald green and lemon yellow" window in Henri Matisse's Chapelle du Rosaire (Chapel of the Rosary) in Vence, France, was inspired by the "prickly pear fig," a native cactus, according to French Dominican Sister Jacques-Marie. Her friendship with the famed artist is the subject of a documentary directed and produced by Barbara Freed, Carnegie Mellon professor of French at CMU.

Sister Jacques-Marie, who died at the age of 84, was the student nurse, later a Dominican nun, who tended Henri Matisse after a major operation in 1942, going on to pose for him and eventually to inspire the work he considered his last masterpiece, the Chapel of the Rosary at Vence.

She was 21 when they first met. Matisse, who was 72, had asked an agency in Nice to send him a young and pretty night nurse. "Young I certainly was," she would say afterwards, grinning broadly whenever she retold this story. "But pretty? Hmmm." A soldier's daughter, the eldest child of a strict and deeply conventional French family in Metz, Monique Bourgeois had had it constantly drummed into her at home that she was plain and good for nothing.

It was Matisse who helped her get over a crippling sense of inferiority. "Who said you were ugly? Your parents?" he asked gently. "What I see is overall volume, expressiveness, a forehead like a tower, the splendid mass of your hair, the oval of your face, the expressive gaze. It's the feeling of being alive. There's nothing cold about you."

Monique was shy, inexperienced and so unworldly that she had never worn make-up, let alone read a book without asking her mother first. Matisse dressed her in a filmy, sleeveless chiffon dress with a plunging neckline, painting her lightly and rapidly in deep, soft, earthy colours, outlining her face and figure with yellow-ochre brushstrokes that radiate like fansticks between the flat grey planes of her dress.

This first canvas, Monique in a Grey Dress, like the three other paintings he made of her - *L'Idole*, *La Robe Verte*, *Tabac Royal* - conveys her statuesque quality, a majestic inner poise and strength only he could see at that stage. The sitter, who had artistic aspirations herself, was bitterly disappointed: "Instead of the realistic portrait I had waited impatiently to see, just lines and blobs of colour."

Monique's father had recently died of wounds, leaving his family homeless and destitute - they had abandoned everything to flee Metz in cattle trucks at the start of the second world war - with no source of support except the eldest daughter, herself weakened by tuberculosis, malnutrition and exhaustion. Matisse, lonely and isolated in wartime, missing his own children and grandchildren, gave her food coupons and practical advice, becoming a fond adoptive grandfather.

Separated, then reunited by war, the two by chance ended up living opposite one another in 1946 in Vence, where the painter had rented temporary accommodation as an evacuee. His former model was by this time a Dominican novice.

Initially horrified by her decision to take the veil, Matisse came to accept that Sister Jacques-Marie's life of austere discipline and dedication paralleled his own. When she showed him her design for a stained-glass window to beautify the leaky garage the nuns used as a chapel, his enthusiasm got the better of him. Within days he had taken over the putative chapel, designing everything, including two great ranges of radiantly coloured windows.

Scandalised by Matisse's reputation for painting sexy pictures, Sister Jacques-Marie's mother superior fiercely opposed the project, but her resistance proved no match for his unbudgeable will. "So began for me four years of misery," wrote Sister Jacques-Marie, who needed tenacity and tact to sustain the combined role of go-between, dogsbody and scapegoat during construction.

After the chapel opened in 1951, the press compounded her troubles by inventing titillating stories about the old painter and the young nun. "The builders of churches," her novice mistress told her sternly, "have never achieved anything good or beautiful without being crucified for it."

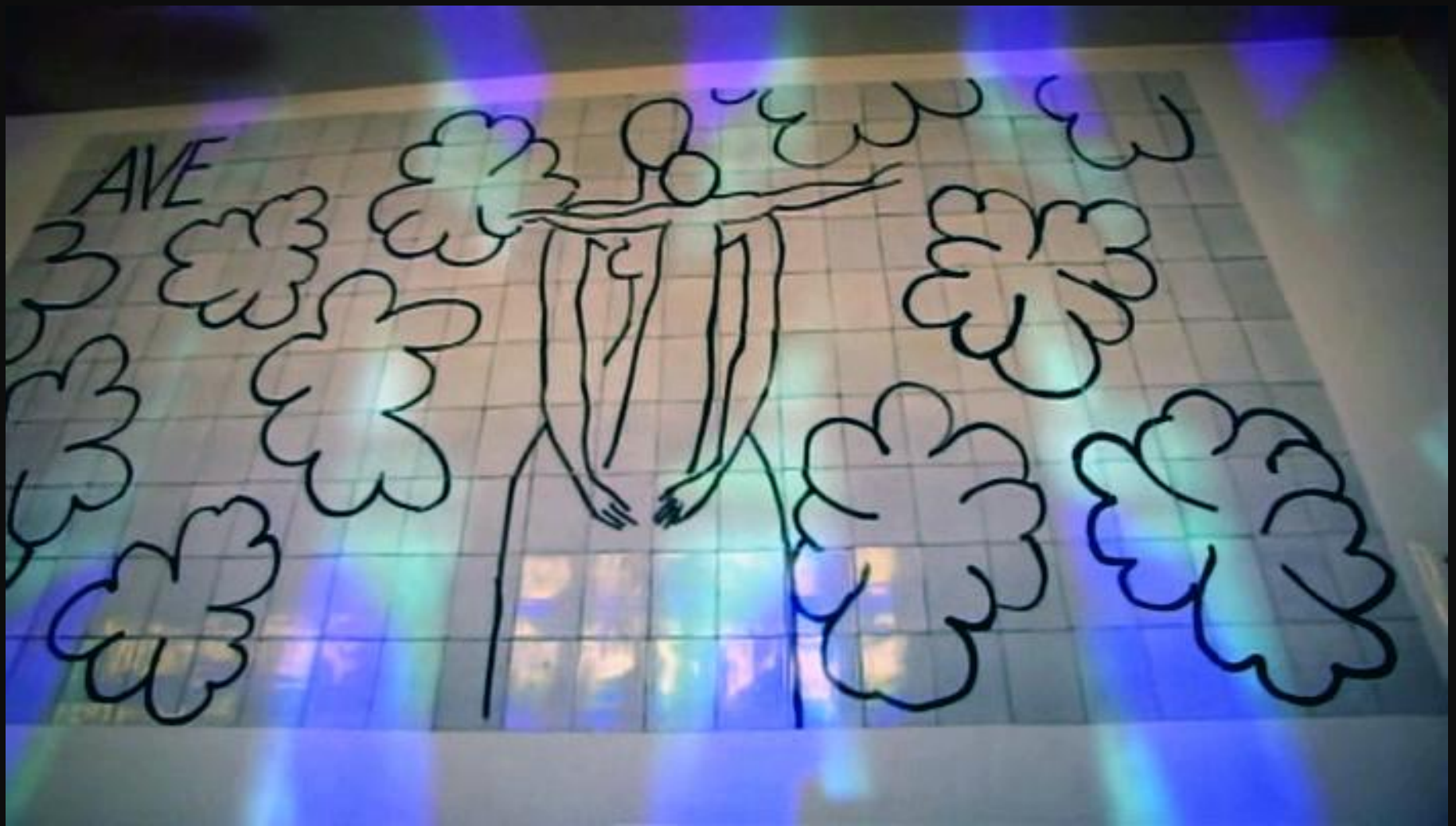
Sister Jacques-Marie, having tried but failed to persuade the irrevocably secular Matisse to be buried in the Vence chapel, was forbidden by her superiors to attend his funeral in 1954.

In retrospect she came to see her contribution to the chapel as the high point of her life, writing a lively book - *Henri Matisse, La Chapelle de Vence* - about it in 1993, and starring 10 years later in a film

- *A Model for Matisse: The Story of the Vence Chapel*, directed by Barbara Freed - that celebrates the captivating wit, energy and natural authority Matisse first recognised in her. She died in a convent at Bidart on the French coast near Biarritz.

• Sister Jacques-Marie (Monique Bourgeois) born 1921; died September 26, 2005





Sunlight through stainglass tints the white tiles;
the color of silent reflection; of meditation.



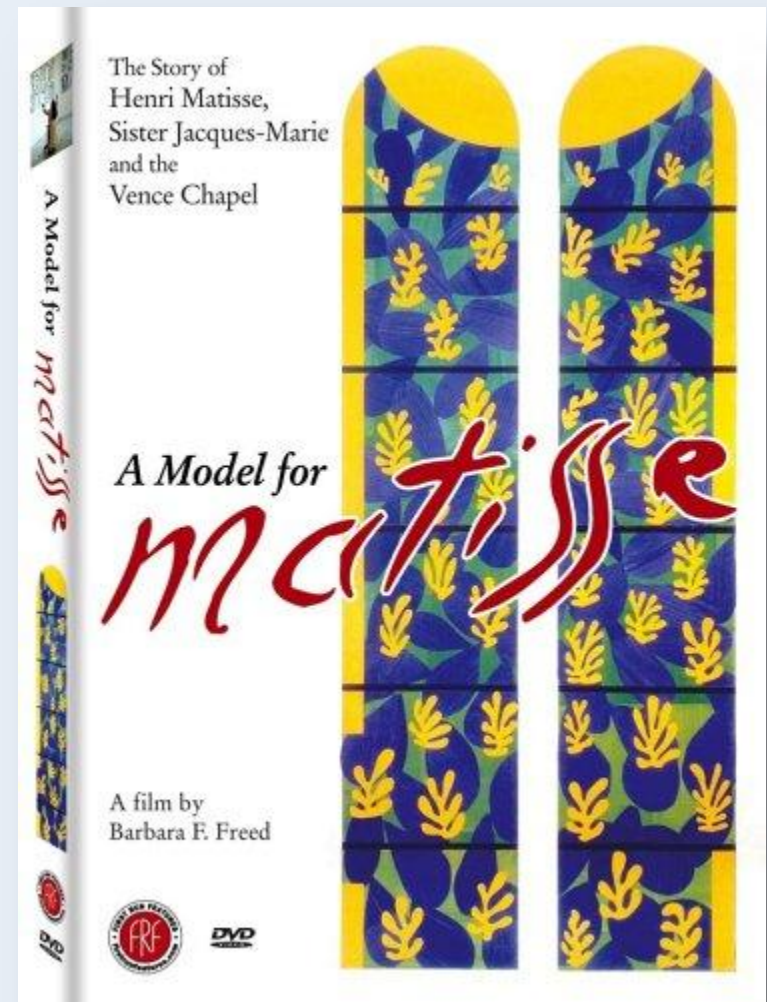
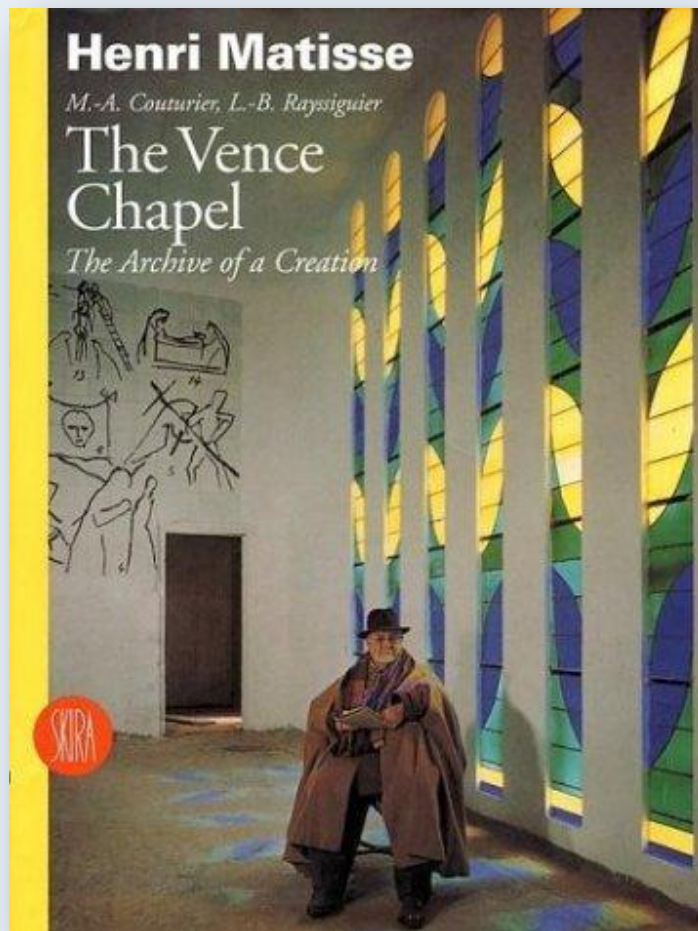
Matisse oversaw the design of every detail.



A smiling photo of the maestro.

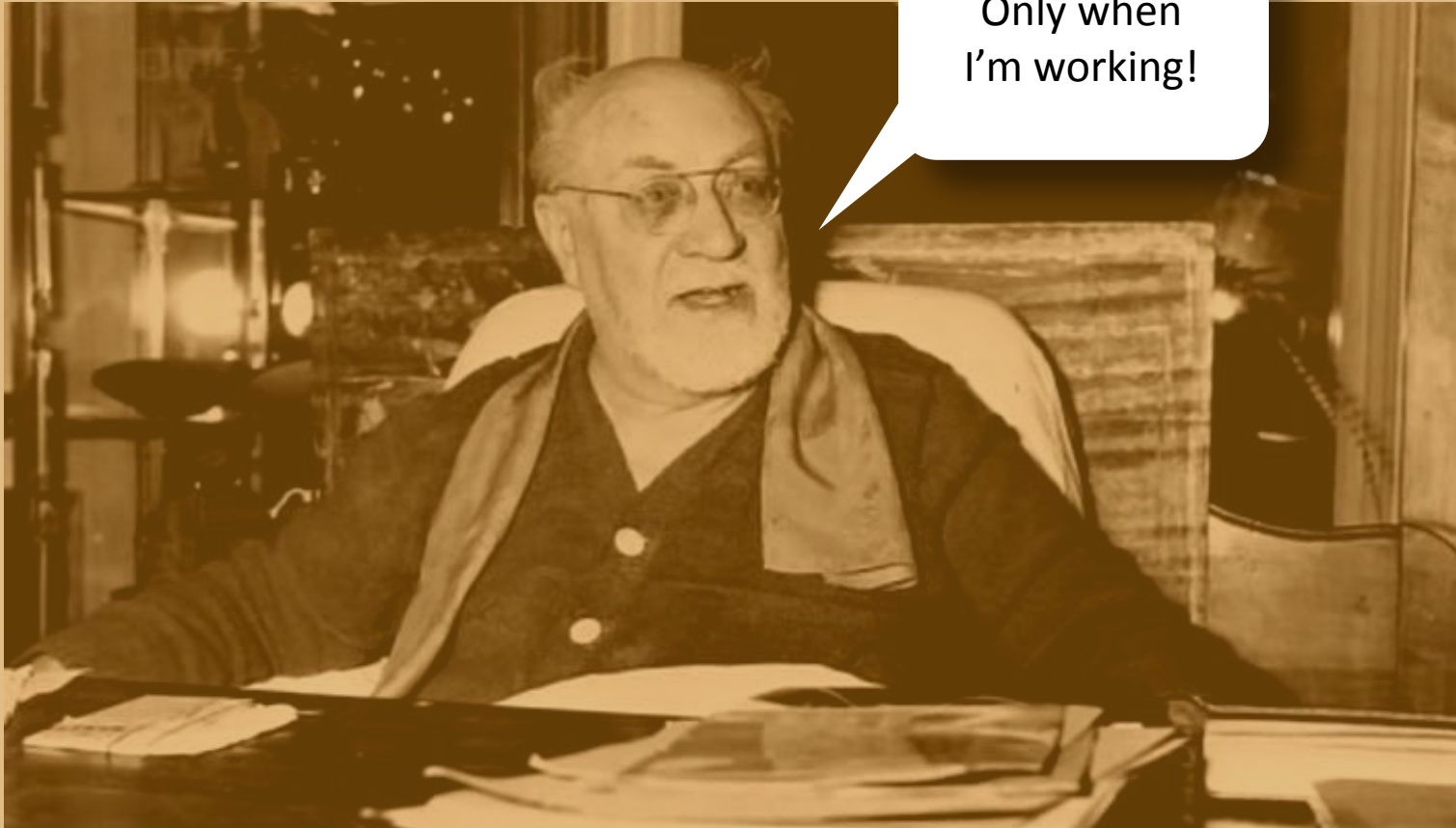
... The video to own is

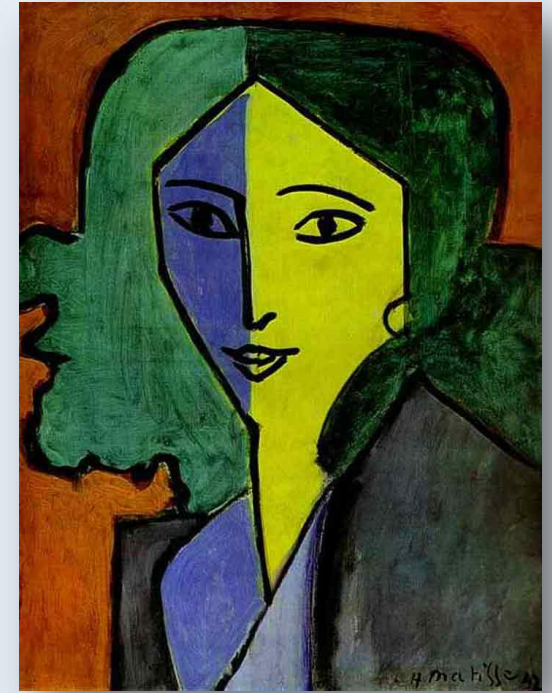
... The book to own is



. . . In his own words

When asked if he believed in God he replied. . .





Lydia Delectorskaya
Matisse's Last Muse



The lady resting her head on her arm is Lydia Delectorskaya. In 1932, Lydia met another Russian emigree at a bus stop. Lydia was told that an artist nearby needed a model. She got off the bus by Matisse's house, rang the doorbell and asked to be taken on. Matisse painted her intensively in the 1930s and 1940s. Lydia supervised his business affairs - hiring staff and models, keeping records and dealt with gallery owners. When Matisse became an invalid for the rest of his life, after a colostomy operation in 1942, it was Delectorskaya who nursed him.





Muse and Companion: Lydia

Matisse's first painting of Lydia, *Blue Eyes*, came about after he had spent months in bed recuperating from a flu that passed through Nice in the winter of 1935–36, taking many victims in its wake. During a conversation with Amélie, he looked over and saw the nanny sitting with her head leaning on her arms, in a daydream. "Don't move!" Lydia remembered him shouting. "And then, opening the notepad, he began sketching me." After this first sitting, she quickly became one of his favorite models.

For all the blame she received for the breakup of the Matisse marriage, there is no evidence that Lydia had anything other than a professional relationship with the artist, albeit an intensely loyal one. After his death, Lydia published *Henri Matisse: With Apparent Ease*. Although many expected a sizzling confessional, it was instead a meticulous account of how her former employer worked—including extensive photographs demonstrating the evolution of each canvas over time. In private interviews, Lydia often confessed how difficult it was to work for Matisse, how demanding and unforgiving he could be. She stayed, she said, because she never stopped being awed by his talent, the genius of his work. During Matisse's years in Vence during the war, Lydia literally kept the elderly and ill painter alive. Her connections on the black market secured them enough food to survive; her stubbornness got Matisse's works to Paris and his dealers so that he might get paid; and her efficiency and keen sense of business kept the house and studio running as if there were no war at all going on outside their windows. At the Hôtel Régina, she continued to do the same.

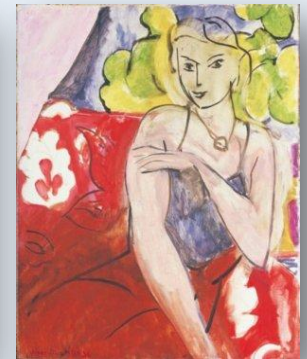


Henri Matisse and his model, Lydia. 1939

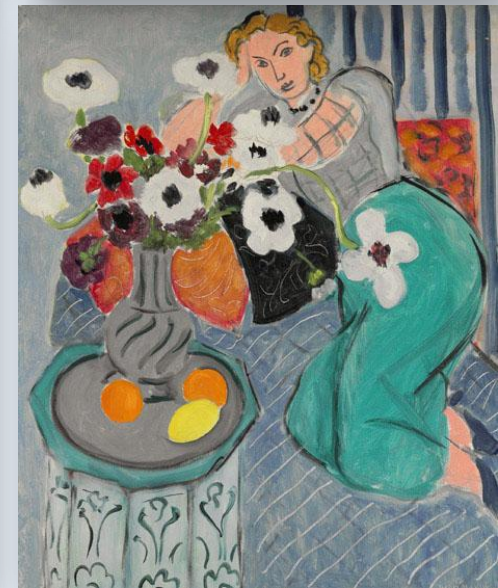
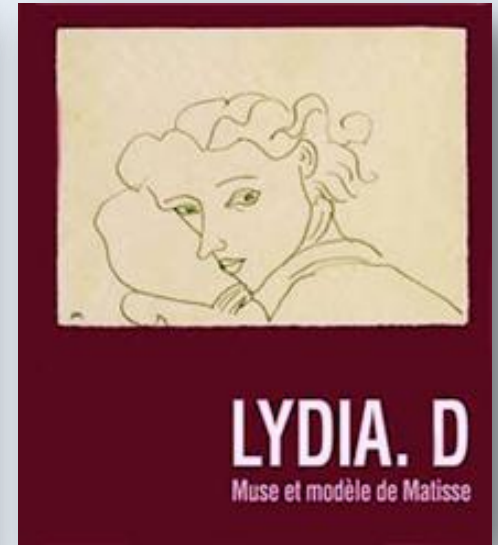




Lydia Delectorskaya



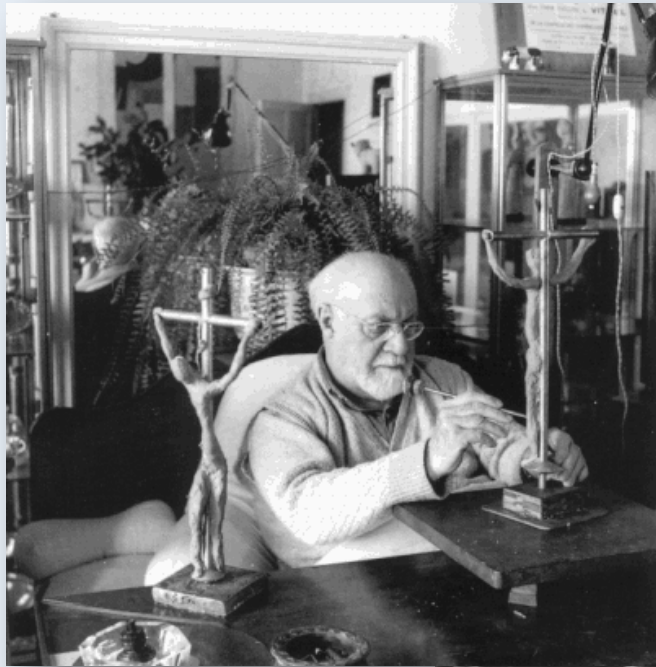
Lydia Delectorskaya





Lydia Delectorskaya

His assistant preparing ink & paint for Matisse in his studio before he starts to work.



photos by *Hélène Adant* cousin of Lydia Delectorskaya

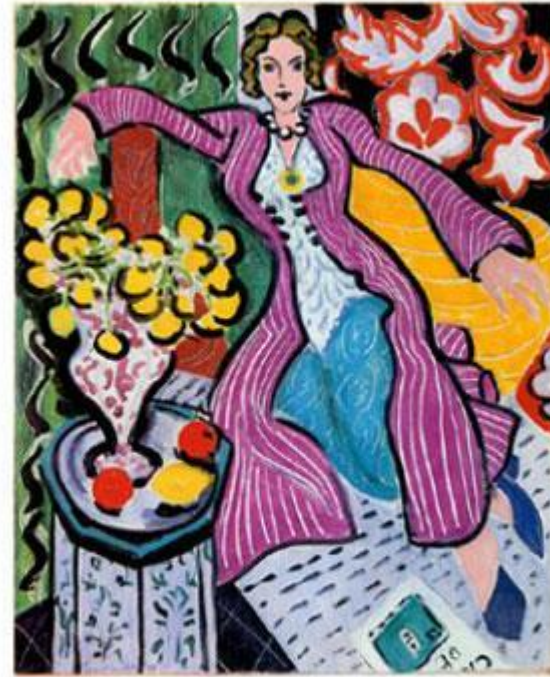
... The book to read is *Henri Matisse*

With Apparent Ease

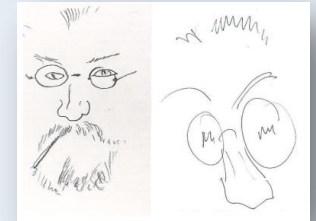
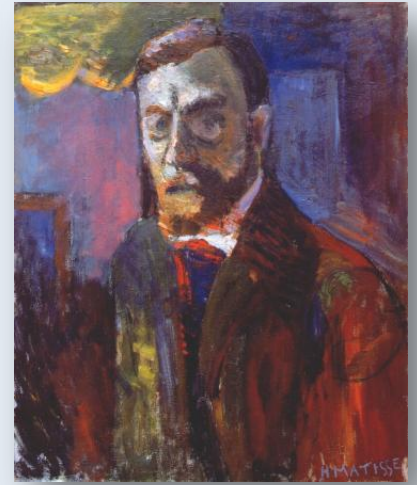
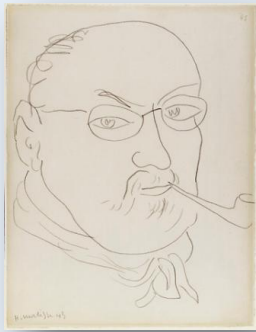
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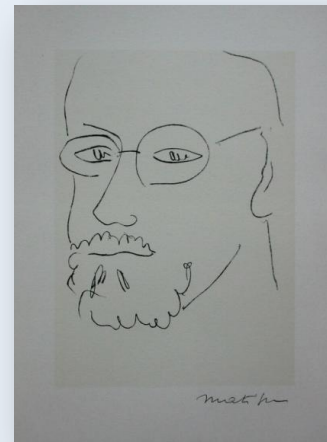
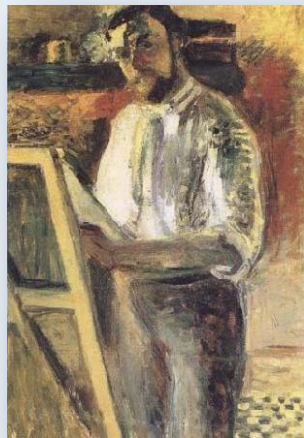
Photo
of
Lydia
taken
by Matisse



ADRIEN MAEGHT EDITEUR



13 SELF PORTRAITS and one Photo



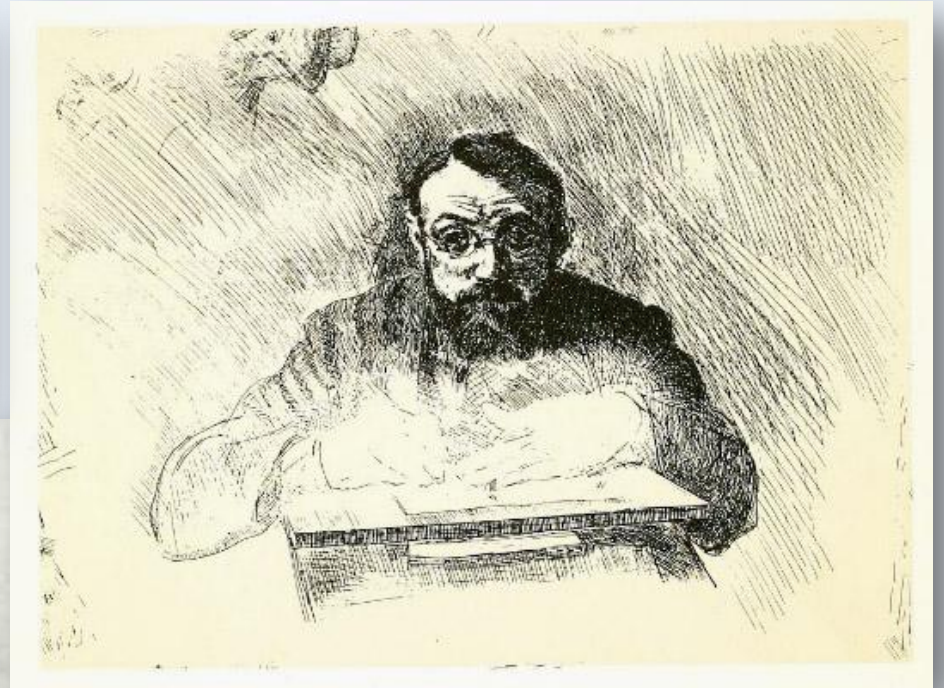
. . . In his own words

. . **I have always** sought to be understood and, while I was taken to task by critics or colleagues, I thought they were right, assuming I had not been clear enough to be understood. This assumption allowed me to work my whole life without hatred and even without bitterness toward criticism, regardless of its source. I counted solely on the clarity of expression of my work to gain my ends. Hatred, rancor, and the spirit of vengeance are useless baggage to the artist. His road is difficult enough for him to cleanse his soul of everything which could make it more so.





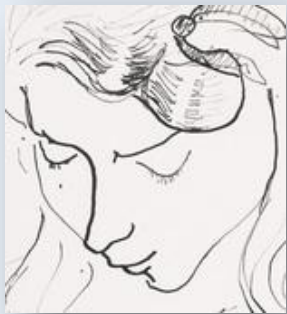
SELF-PORTRAITS circa 1906



Self-portrait as an etcher



Self-portrait in Morocco.



Marguerite Matisse
daughter as model



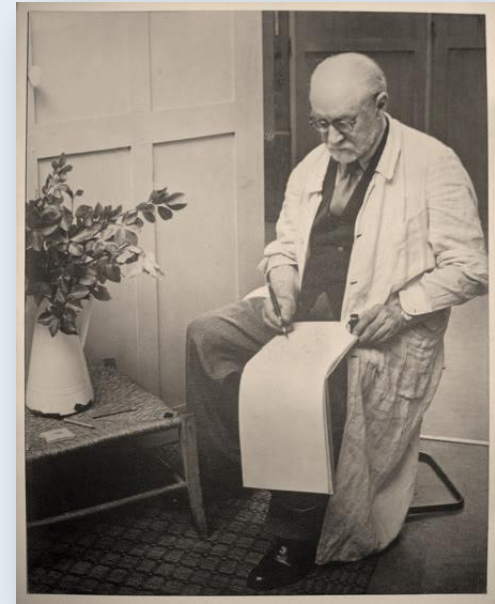
Robert Capa photos (1949) for
Look Magazine - January 1950 issue.





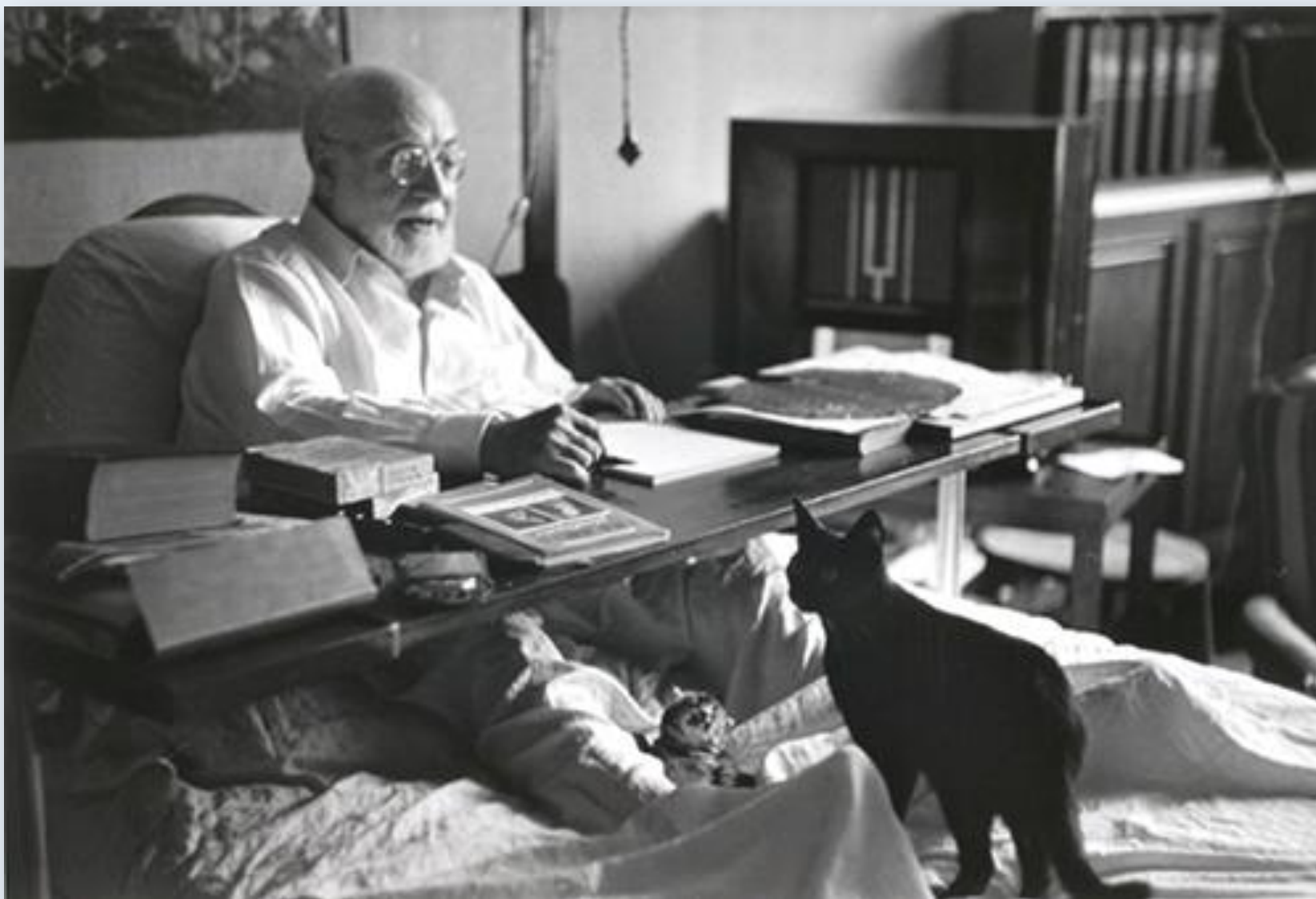
Robert Capa photos (1949) for Look Magazine - January 1950 issue.



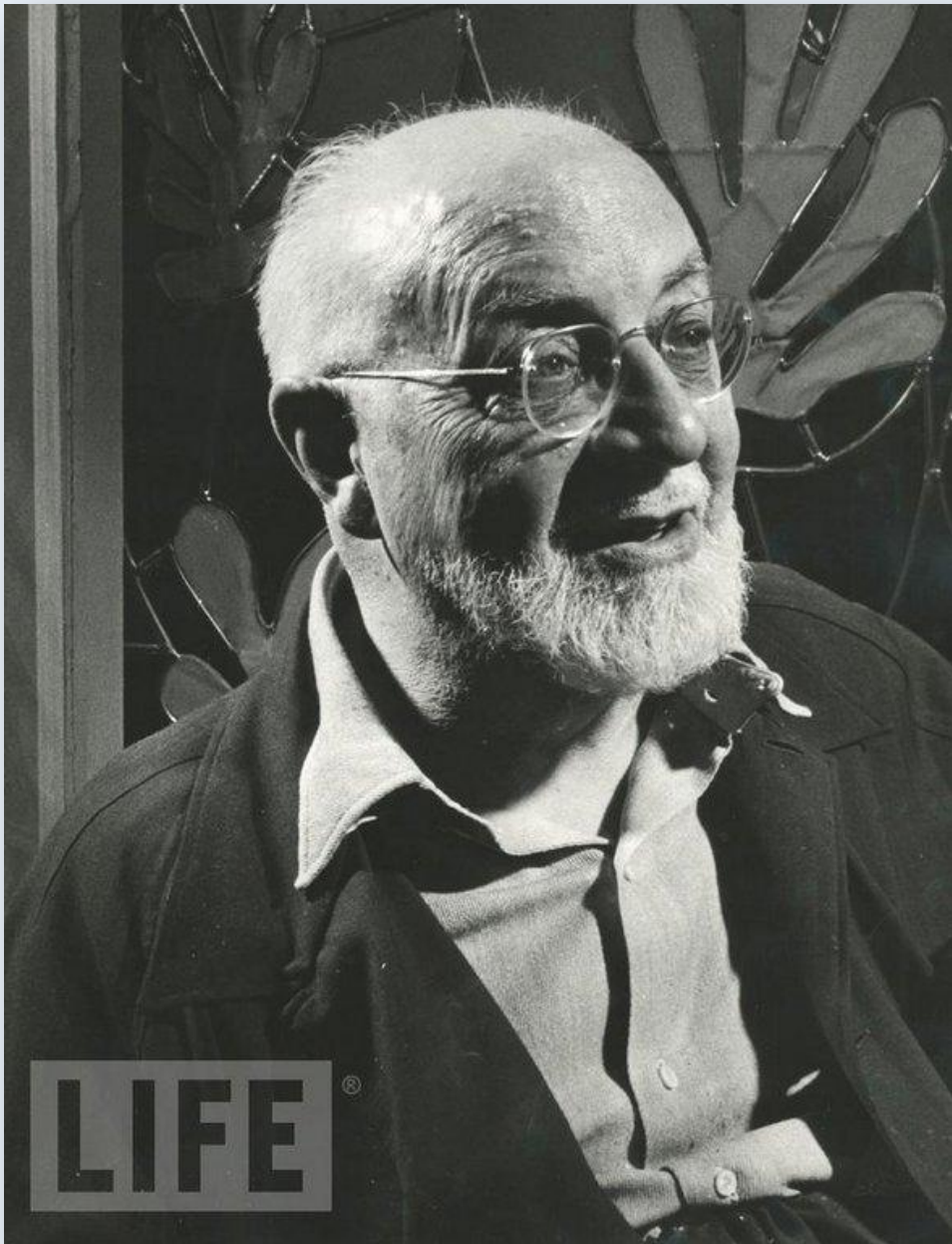


While confined to bed Matisse kept busy with various creative activities, here he signs an exhibition poster.

Robert Capa photo (1949) for Look Magazine
- January 1950 issue.



Robert Capa photo (1949) for Look Magazine - January 1950 issue.

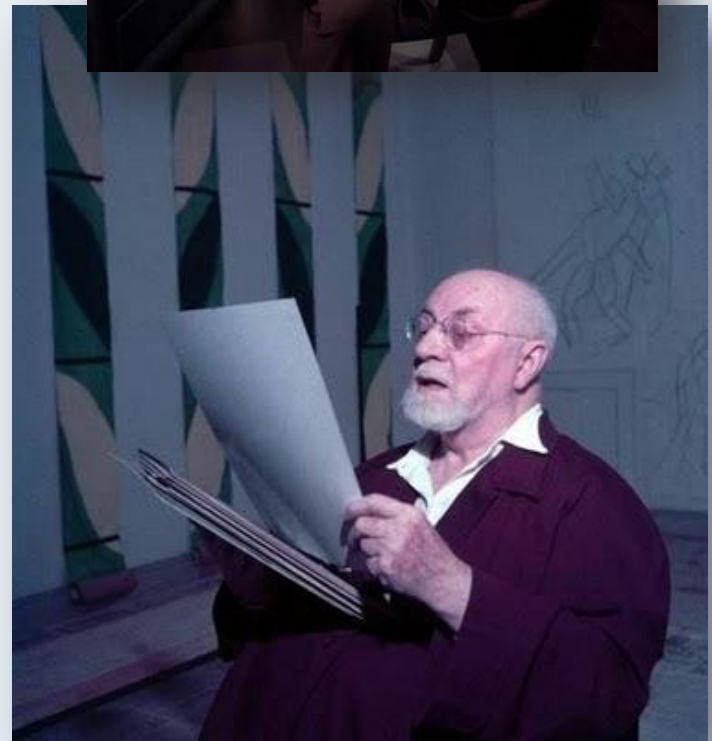


Henri Matisse Portrait by Gjon Mili

Henri Matisse Portraits by Gjon Mili

Famous Life Magazine photographer

FIRST REPORT
ON THE PARIS
COLLECTIONS

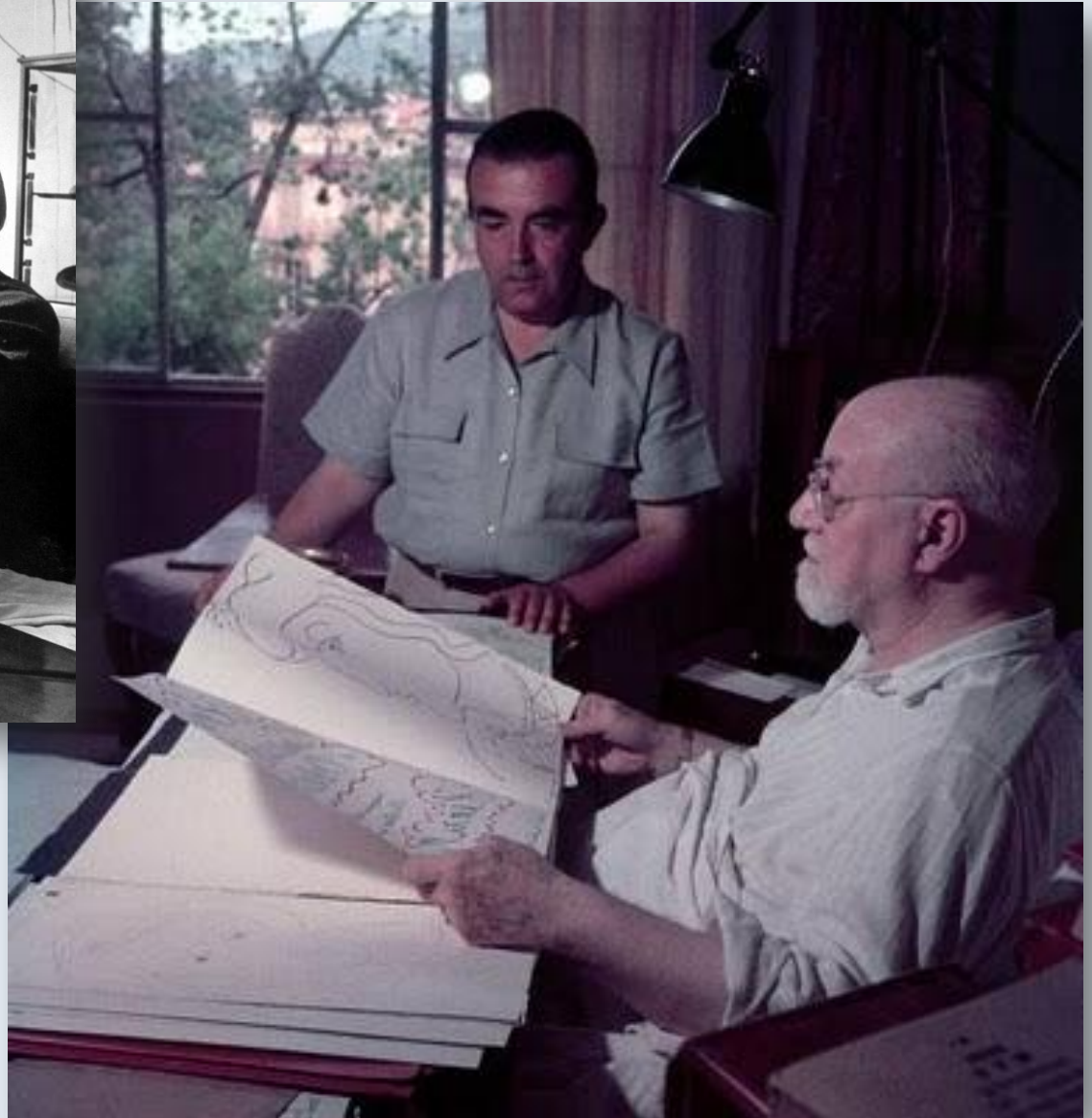




Color photos by Gjon Mili in Nice for Life magazine, issue January 1, 1950



photo by Gjon Mili



Color photos by Gjon Mili in Nice for Life magazine issue of January 1, 1950. As the maestro inspects a book of drawings an unidentified man looks on.



A study in concentration

photos by HENRI CARTIER-BRESSON





photos by **HENRI CARTIER-BRESSON**

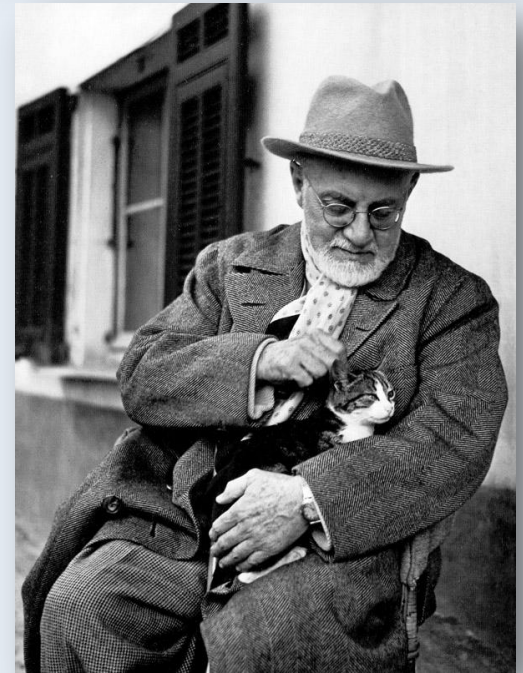
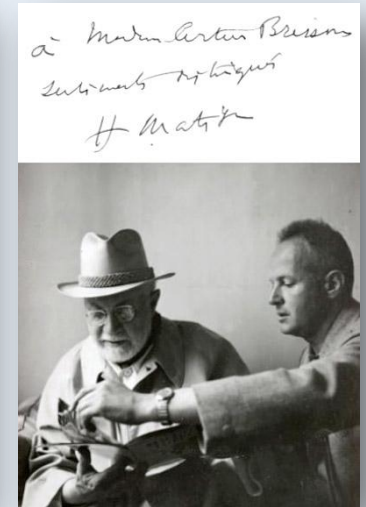


above- a free moment at home.

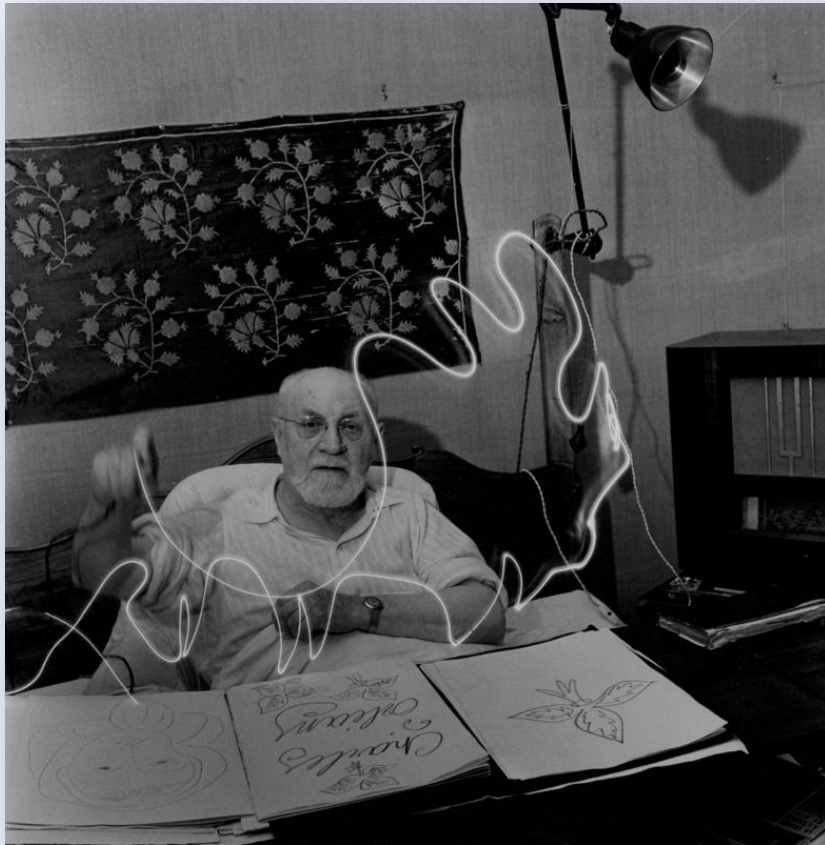
Top right- **Henri Cartier-Bresson** and **Matisse** in a photo taken by Helene and auto-graphed by Matisse.

right- Matisse , like Bonnard, loved cats. He lived at La Reve with his two cats Minouche and Coussi, who it is said, had an 'M' for Matisse on his forehead.

left- a pensive Matisse.



photos by HENRI CARTIER-BRESSON

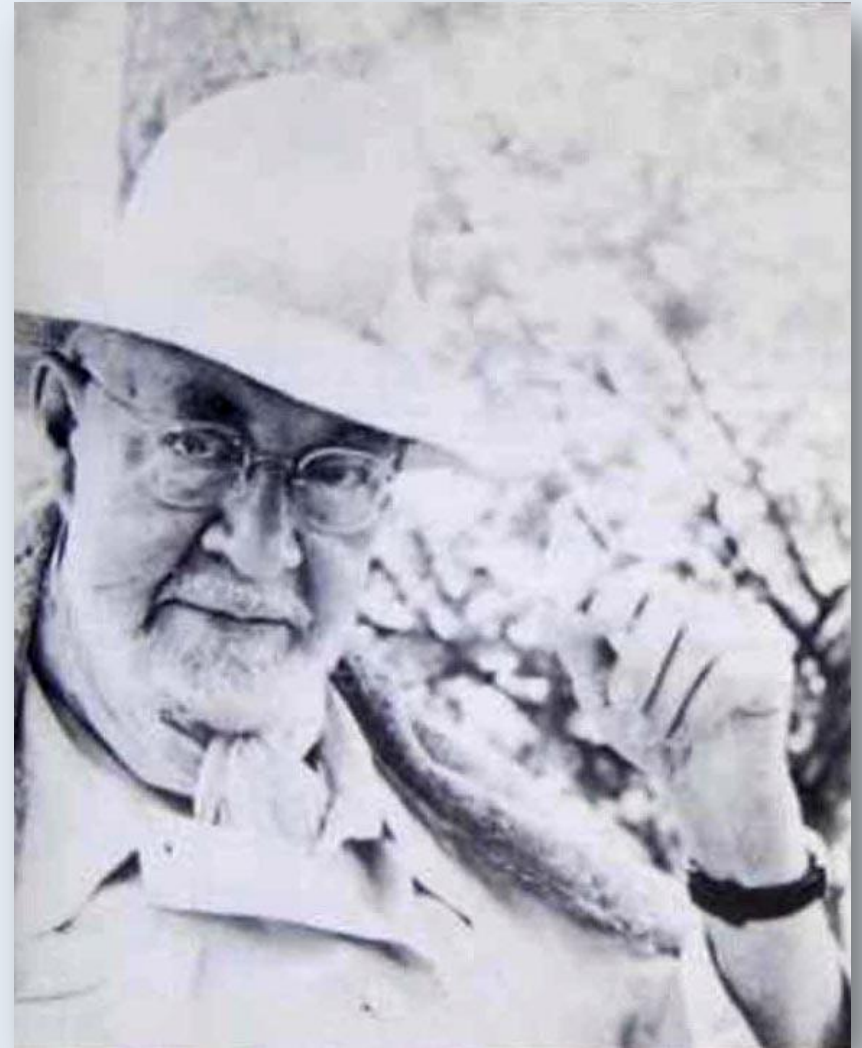
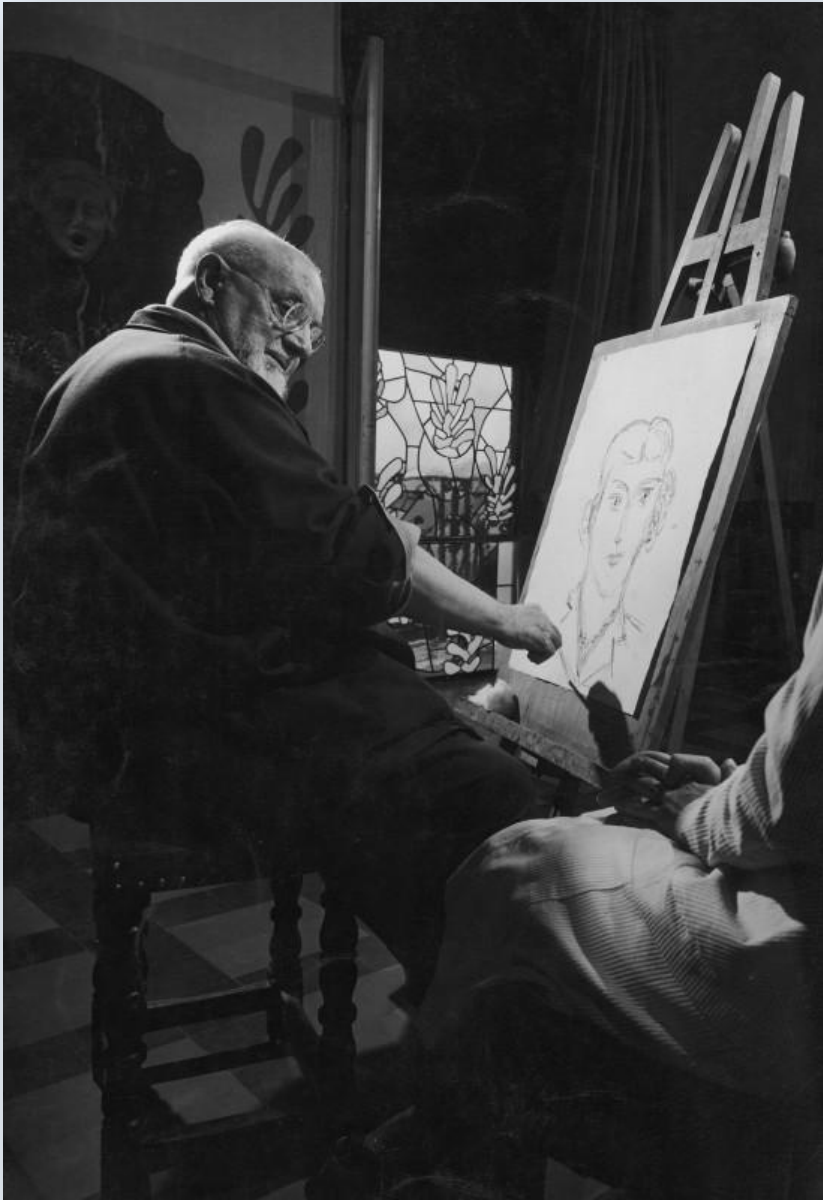


Matisse seated in his bed, some of his work spread out before him, drawing in space with a light-tipped pen.

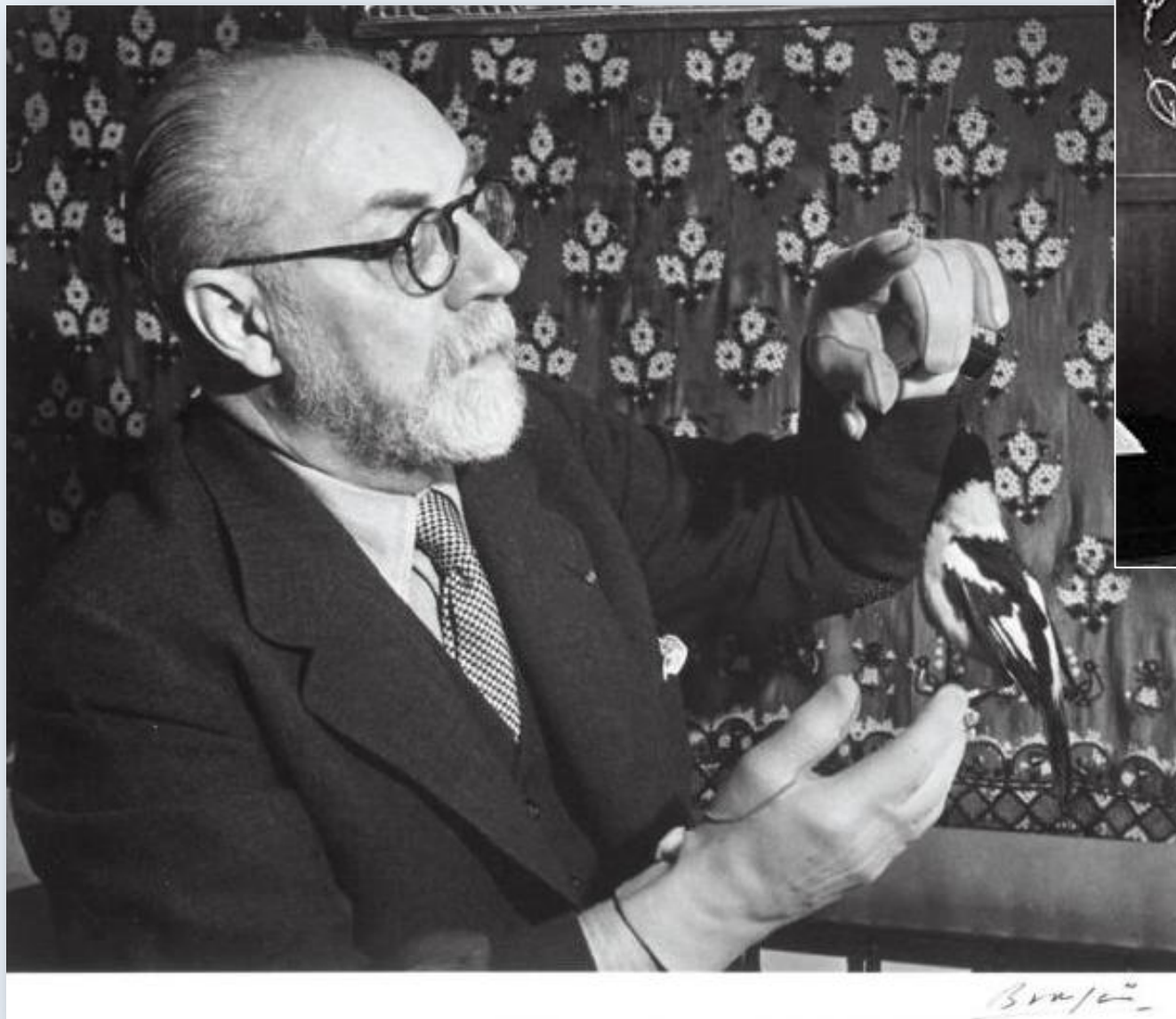


1952- Matisse with his birds at the Hotel Regina, Nice





The artist draws from a live model. One of his stain glass windows in the background.



Matisse with bird. Photo signed by Bresson

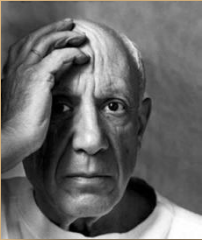


Matisse with a chalk drawing he made while blindfolded.

. . . In his own words



Francoise Gilot



Pablo Picasso

Picasso's companion Françoise Gilot reported a remarkable conversation between Picasso and Matisse that occurred in the early 1950s, when the two great painters had both passed the age of 70. After looking at some catalogues Matisse had received from his son Pierre, an art dealer in New York, that reproduced recent paintings by the American Abstract Expressionists, Picasso categorically rejected the work:

"As far as these new painters are concerned, I think it is a mistake to let oneself go completely and lose oneself in the gesture. Giving oneself up entirely to the action of painting – there's something in that which displeases me enormously." His old rival and friend was more circumspect.

Matisse contended that artists couldn't understand the innovations of their successors, and therefore couldn't judge them:

"One is always unable to judge fairly what follows one's own work."

He explained that *"One can judge what has happened before [one's own work] and what comes along at the same time. And even when a painter hasn't completely forgotten me I understand him a little bit, even though he goes beyond me. But when he gets to the point where he no longer makes any reference to what for me is painting, I can no longer understand him. I can't judge him either. It's completely over my head."*

Unmoved by Matisse's caution, Picasso dismissed it, together with Jackson Pollock's art, declaring: *"I don't agree with you at all. And I don't care whether I'm in a good position to judge what comes after me. I'm against that sort of stuff."*



THE DREAM, *Henri Matisse*, 1940



WOMAN WITH YELLOW HAIR, *Pablo Picasso*, 1931



ODALISQUE WITH A TAMBOURINE, *Henri Matisse*, 1926

They were as different as

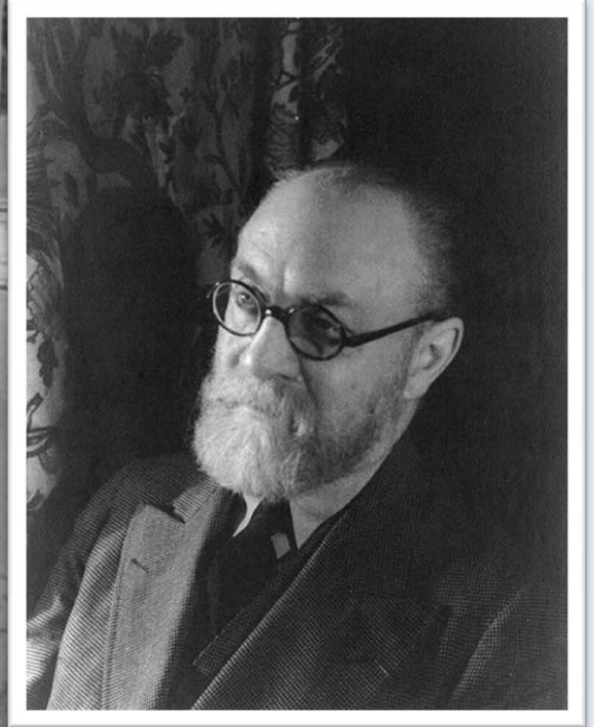
Mickey Mouse and Donald Duck
 F. Scott Fitzgerald and Ernest Hemingway
 Sophisticate and Street tough
 Sensual and Sexual
 Day and Night
 Night and Day

So different they
 agreed to be disagreeable
 and enjoy their private game
 of mocking each others paintings.

Henri and Pablo



LARGE NUDE IN A RED ARMCHAIR, *Pablo Picasso*, 1929



above- another iconic photo. This one by the famed Carl Van Vechten - 1933

left- a photo taken by Matisse showing his eye for arranging objects in a pleasing manner. undated.

"Its like a plant that takes off
once it is firmly rooted, the root
presupposes everything else."

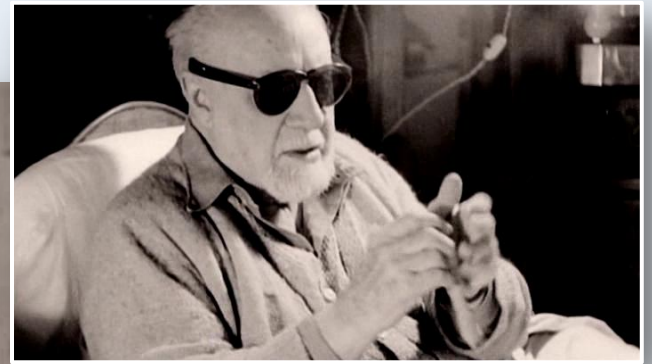
Looking back on life
as a painter Matisse
commented:





Being creative with scissors in bed.

CUTTING - CUTTING - CUTTING



...and
more cutting.



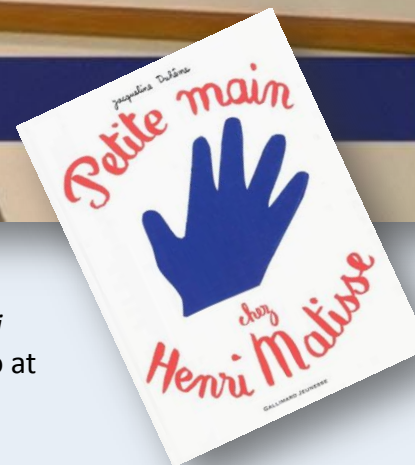


JACQUELINE DUHÊME
Ancien modèle de Matisse

J. Duhême relates in her book *Petite main chez Henri Matisse* her memories of working in Matisse's studio at Cimiez in the years before it's demise.



Madame Duhême, a talented artist-illustrator-author, and a Matisse model shown here at an exhibition of photos and works of the master. That's her in the photo with Matisse.



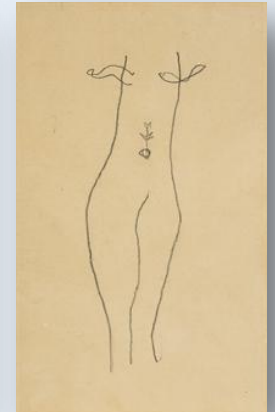
The Last Nurse – Denise Arokas



The meeting between Denise Arokas and Pierre Matisse resulted from the purest coincidence. In 1951, then aged 19, Denise Arokas left her home town of Avignon for Paris, where she wanted to become a fashion designer. A few weeks after her arrival, she met Lydia Delectorskaya, Matisse's companion, who offered her a job as the aging artist's nurse, in Nice. But the artist very soon asked the ravishing young woman to pose for him. She then became his muse, acting as the model in several important works, including the large collage *La tristesse du Roi* (Musée National d'Art Moderne, Pompidou Centre).

The pleasant atmosphere which prevailed in the studio in the Hotel Regina in Nice was conducive to creativity. Denise Arokas also began drawing and spent nights, accompanied by the painter, reading the Song of Songs. Matisse suggested she become his pupil, but for a 19-year-old woman it is difficult to stay rooted to the side of an 80-year-old man when the hustle and bustle of Paris life can be felt in the distance. So she left the artist at the end of 1952, and returned to Paris where she became a model, under the name "Rebecca", for Jean Patou and Balenciaga.

From the year spent with Matisse, Denise Arokas was given a number of portraits and drawings of great stylistic simplicity, exemplary of the artist's unique draughtsmanship. At age 69, short on cash, she decided to sell them at auction. They brought over 250,00 British pounds. Now she could afford to move her six cats out of her small 6th floor Paris flat.



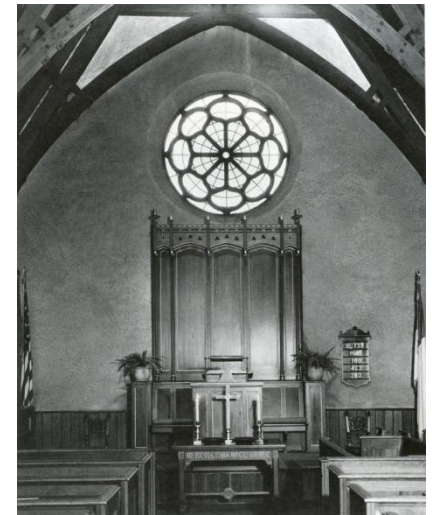
Matisse's final work - the Rockefeller rose window at the Union Church of Pocantico Hills.



Union Church of Pocantico Hills

(New York) is a non-denominational Protestant church which has breathtaking stained glass windows by the French artists Henri Matisse (1869-1954) and Marc Chagall (1887-1985) that were commissioned by the Rockefeller family. The Matisse Rose window is especially significant in that Matisse died 2 days after completing the design and it is his last completed work.

right- the window before.





Hotel Regina sitting atop hill, where artist Henri Matisse last resided and died on 3 November 1954.



Jean Matisse and Pierre Matisse
with Marguerite (?)



Art World Mourns Henri Matisse, Dead at Home in Nice at Age of 84

[unsigned OBITUARY in the New York Times - November 1954]

PARIS, Nov. 4--The world of art today mourned Henri Matisse, one of France's greatest painters, who died in his apartment in Nice yesterday afternoon of a heart attack. He was 84 years old.

Death came swiftly to the aged artist, who had been a semi-invalid since undergoing a serious operation in 1940. At his bedside were his daughter, Mme. Marguerite Duthite; his physician, a nurse and his secretary. Mme. Duthite had arrived in Nice from Paris a few days ago to visit her father.

Jean Cassou, director of the Museum of Modern Art in Paris, recalled that Matisse, bedridden much of the time after his operation, continued to work from his room.

"Henri Matisse is one of the last representatives of French genius," he said. "If the title of master suits any artist it certainly suited him. All men deserving of this name, all men who think, can consider themselves as his disciples. His thinking has illuminated our era."

Andre Berthoin, Minister of National Education, in a statement on the death of the artist, said that the "world will mourn" with France.

"His was the most French of palettes. Intelligence, reason and the alliance of a sense of finesse and of simplifying geometry gave to all he painted the rare virtue of being truly French," M. Berthoin said.

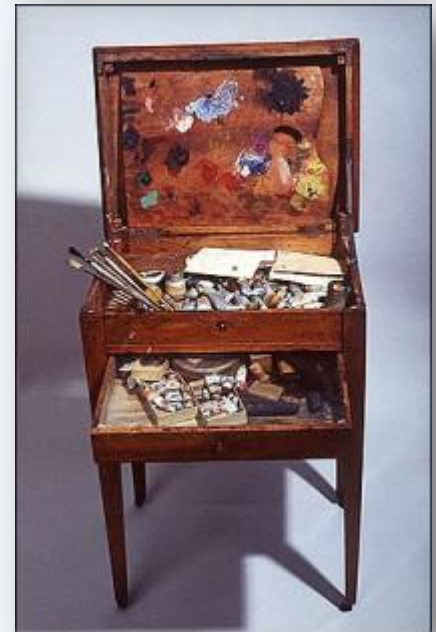
Matisse's two sons, Jean, a Paris sculptor, and Pierre, a New York art dealer, arrived in Nice tonight to attend the funeral. While the date and type of service have not yet been set, it was understood from Matisse's daughter that the painter had often requested a simple service with burial somewhere on the Riviera, where the artist had lived since 1939.

Variety in His Approach

Henri Matisse, leader of young rebel artists who brought the modern art movement into being in Paris a half century ago, was a master of color, a supreme draftsman who imbued a relatively small range of subject matter with constant variety. The artist's long career, begun with years of academic schooling, became set in its brilliant revolutionary course in 1905, when, in company with Rouault, Derain, Dufy, Vlaminck and a few others, Matisse set Paris on its ears in the Autumn Salon. The painters were excoriated as fauves-- wild beasts--and their pictures, flaming defiant canvases, were condemned as impossible.

On June 25, 1951, thousands of tourists and natives crowded the small village of Vence in south France to see the Bishop bless what Matisse had called his "masterpiece"--a chapel on which he had started work four years before. Ailing and bedridden through much of this period, Matisse serenely progressed with his decorations for the chapel, drawing his designs with a long charcoal-tipped stick on the walls of his bedroom, later copying them on tiles and transferring them to stained glass. This was his last work, he announced: "My bags are packed."

Matisse held no common ground with those who considered modern art as a new mode. He once said that every art is a logical reflection of the time in which it is produced--an orderly and rational development of what had gone before.



Ruled Out Reproduction

Representation to him was a means to an end and not the end itself. On a visit to the United States in 1930, he answered the challengers of new art forms by saying, "By mechanical means an image is now fixed on a photographic plate in a few seconds--an image more precise and exact than it is humanly possible to draw. And so, with the advent of photography disappeared the necessity for exact reproduction in art. Cezanne no longer painted one individual apple; he painted all apples. Van Gogh's 'Postman' is a portion of humanity."

The artist was born on Dec. 31, 1869, the son of a grain merchant in Le Cateau in Picardy. The law had been chosen as his profession, and it took some persuasion over parental objections for Matisse to begin the art studies he yearned for. In Paris he studied under Gustave Moreau, and from 1893 to 1896 he produced sober still lifes and other quiet pictures influenced by Chardin and Corot. He copied old masters in the Louvre, earning his way through his schooling. In later years, telling about it, he said, "One must learn to walk firmly on the ground before one tries the tightrope." In 1893 he married Amelie Moellie Parayre. The family was supported through the sale of all the painter's still lifes to a dealer who paid 400 francs apiece for them.

Matisse narrated later: "One day I had just finished one of my pictures. It was quite as good as the previous one and very much like it, and I knew that on its delivery I would get the money which I sorely needed. I looked at it, and then and there a feeling came over me that it was not I, that it did not express me or express what I felt." The artist destroyed the picture, counting his emancipation from that day. Opinions on the art of Matisse from the beginning of his emancipation through the tide of impressionism, post-impressionism and fauvism, varied considerably during the 1912 exhibition in London of modern French painters' work.

Matisse emerged as an artist of great powers, but sections of the academic world called his work "not art, but a dangerous and infectious disease." In 1908, excited comment had followed an exhibition of Matisse's paintings in the Stieglitz Gallery of New York; in 1913, at the famed Armory Show, the artist was the center of stormy debate.

Through the years that have seen his pictures become prized pieces in public and private collections in all parts of the world, the artist grew in stature. He never left his explorations, and age only increased his daring as a colorist and his brilliance and gaiety. A few have complained that his work of recent years "complacently repeated," but numbers of authoritative writers on Matisse and leading connoisseurs regard him as the foremost painter of the day.

Matisse established himself permanently in Nice in 1917. When World War II started, the artist was in Paris. He made his way in stages by taxi and train back to Nice.

In 1941, his son Pierre, reported that Matisse had undergone a serious operation. Friends tried to persuade the aging artist to leave France, but Matisse said, "If all the talented people left France, the country would be much poorer. I began an artist's life very poor, and I am not afraid to be poor again. . . . Art has its value; it is a search after truth and truth is all that counts."

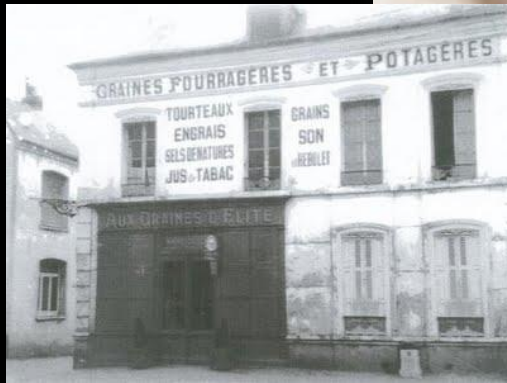
The artist's birthdays during his last years usually found him working on a limited schedule, with congratulatory messages coming in from all over the world. At 83 he donated 100 of his works-- valued at up to \$14,000,000--to his hometown of Le Cateau. And at about the same time, in a piece he wrote for the United Nations Educational, Scientific and Cultural Organization, Matisse told a little more of his theory of art.

"An artist has to look at life without prejudices, as he did when he was a child," he wrote. "If he loses that faculty, he cannot express himself in an original, that is, in a personal way."

By way of illustration he said there was nothing more difficult for a truly creative painter than to paint a rose.

"Because before he can do so," explained the artist, "he has first of all to forget all the roses that were ever painted."





A
BRONZE
BUST IN
THE
VILLAGE
OF HIS
BOYHOOD
PAYS
HOMAGE
TO THE
ARTIST.





1955 Exhibition in the State Hermitage , Moscow.
A 1911 painting of the artists family.



A chair from his villa

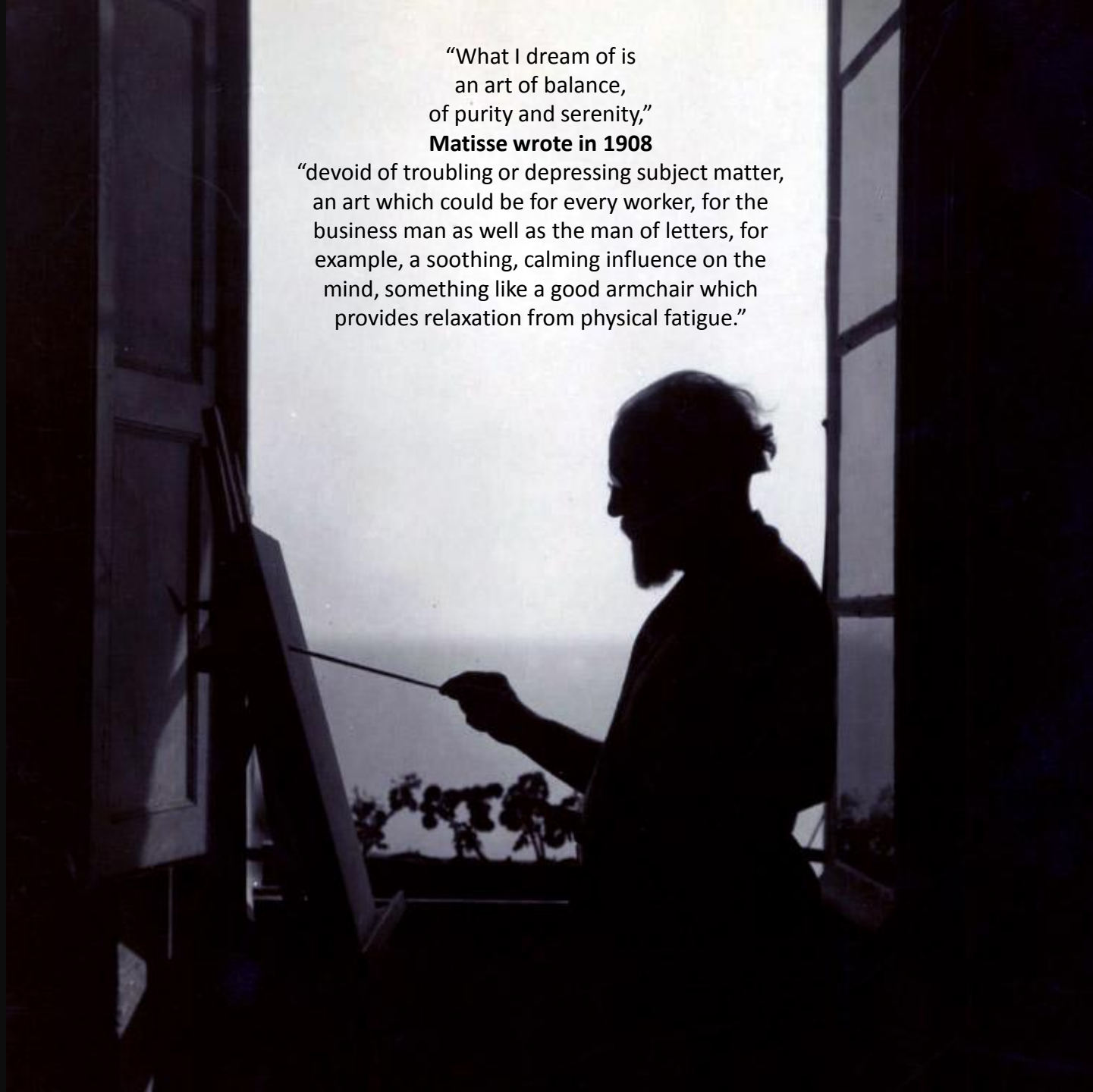


The interior of Matisse's villa le Rêve in Vence - 1946

"What I dream of is
an art of balance,
of purity and serenity,"

Matisse wrote in 1908

"devoid of troubling or depressing subject matter,
an art which could be for every worker, for the
business man as well as the man of letters, for
example, a soothing, calming influence on the
mind, something like a good armchair which
provides relaxation from physical fatigue."



Investor Sidney Brody (R),
with other Los Angeles
businessmen who have
encouraged civic art
interests

[the feeding frenzy begins]



Important dates in the life of Henri Matisse

1869 -- Henri-Émile-Benoît Matisse is born in Le Cateau-Cambrésis in the Picardy region of northern France. His family moves to the nearby village of Bohain-en-Vermandois eight days later where he spends his youth.

1887 -- Matisse spends the year studying law in Paris.

1890 -- Matisse is hospitalized for a hernia and tries painting for the first time.

1891 -- He resigns from the legal profession in order to devote his time exclusively to painting. He enrolls in the Académie Julian in Paris. Although he fails the entrance exam for the École des Beaux-Arts, he nevertheless joins the class of Gustave Moreau in 1892.

1892 -- Accepted as student by Gustave Moreau. He takes additional classes at the Ecole des Arts Décoratifs, fails the Beaux-Arts entrance exam for the second time, and moves to an attic apartment at 19 quai St. Michel. He begins a relationship with Caroline Joblaud (Camille).

1894 -- Birth of his daughter Marguerite. She and her mother, Caroline Joblaud, will often model for Matisse.
- Matisse fails the Beaux-Arts exam for the fourth time.

1895 -- Matisse finally gains admission to the Ecole des Beaux-Arts and sees his first Cézanne exhibit at Vollard's gallery.

1898 -- Matisse marries Amélie Noémie Alexandrine Parayre (born in 1872) in January. The couple honeymoon in London, Toulouse, and Corsica.

1899 -- Matisse exhibits for the last time at the Salon de la Société Nationale des Beaux-Arts.

- He quits the Ecole des Beaux-Arts and moves to larger apartments at 19 quai St. Michel.

-- Son Pierre is born.

1900 -- Son Jean is born. Matisse works on Grand Palais decorations for the Exposition Universelle.

1901 -- Matisse exhibits for the first time at the Salon des Indépendants. He travels to Switzerland to recuperate from bronchitis.

1903 — Matisse exhibits at the first Salon d'Automne.

1904 — Matisse spends the summer in St. Tropez with Paul Signac and Henri Cross; he shows thirteen paintings at the annual Salon d'Automne.

1905 -- Matisse exhibits *Luxe, calme et volupté* at the Salon des Indépendants.
- He and his family spend the summer in Collioure with André Derain.
- Les Fauves debut at the Salon d'Automne.

1906 — Matisse exhibits *Bonheur de vivre* at the Salon des Indépendants.
- He spends the summer in Collioure and meets Pablo Picasso at the home of Gertrude Stein in the fall.

1906 -- Matisse meets the Russian collector Sergey Shchukin, who already owns several of his paintings and will later commission many more.

1909 -- Matisse rents a house in Issy-les-Moulineaux near Paris and has a large studio built in the garden.

1912 -- Matisse spends the winter in Morocco. He returns to Paris for the spring and summer, then returns to Morocco in the fall.

1914 -- World War I starts. Matisse paintings in Berlin and Moscow are confiscated. He spends the summer in Collioure.

1915 -- The first major solo exhibition of Matisse's work takes place in New York.

1917/18 -- First trip to Nice, where he will spend autumn and winter in the years to come. The so-called Nice Period of his work begins in 1918.

1918 — A joint exhibition of the work of Pablo Picasso and Henri Matisse is held at the Paul Guillaume Gallery in Paris.

- Matisse travels to Nice and stays at the Hôtel Beau Rivage (March and April) and the Villa des Allies (May and June). He spends several summer months in Paris before returning to Nice in September.

1921 — Matisse settles in Nice permanently and rents apartments at 1 place Charles Felix.

- The Musée du Luxembourg purchases *Odalisque with Red Culottes*, the first French museum purchase of a Matisse painting.

1923 — Forty-eight Matisse paintings donated by Russian collectors form the basis of the first museum of modern art in Moscow, now known as the Pushkin Museum.

- Marguerite Matisse marries Georges Duthuit, art critic and scholar.

1927 — Matisse wins first prize at the International Carnegie Exhibition in Pittsburgh.

- Son Pierre organizes a Matisse exhibit in New York.

1930 -- The American collector Albert C. Barnes commissions the large-scale wall painting 'La danse' for his house in Merion near Philadelphia.

1930 — Matisse travels to New York, journeys to San Francisco by train, and then sets sail for Tahiti on the RMS *Tahiti*, a battered English mail boat. He returns to Nice in July, after five months of traveling.

1934 — Matisse works on illustrations for James Joyce's *Ulysses*.
- Lydia Delectorskaya begins working for the Matisse family.

1937 — At the Exhibition des Maîtres de l'Art Indépendant (Masters of Independent Art exhibition) held at the Petit Palais in Paris, an entire room is devoted to Matisse.

1935 -- Matisse's studio assistant, Lydia Delectorskaya, becomes his preferred model.

1938 -- He takes up residence in Cimiez near Nice, where he will remain – with interruptions – until his death in the Hôtel Régina.
- Matisse and Picasso hold joint exhibits in Copenhagen and Stockholm.
- Matisse travels to Switzerland and buys an apartment at the Hôtel Régina in Cimiez.

1939 -- Matisse separates from Amélie. He spends several months living in the Hôtel Lutetia in Paris during divorce proceedings and estate negotiations.
- He paints *Music*, a companion to the mural *Dance*.

1940 -- Matisse's marriage with Amélie is dissolved.

1940 -- Matisse acquires a visa for a trip to Brazil, but World War II starts, so he cancels the trip and flees Paris for Nice.
- He begins to suffer from severe abdominal pain.

1941 -- Matisse undergoes emergency surgery in Lyon for intestinal cancer in January. He suffers two heart attacks during his recovery and returns to Nice in May.
- He begins working with paper cutouts.

1943 -- The threat of air raids compels Matisse to leave Nice.
- He moves into the Villa 'le Rêve' in Vence, where he will mainly live until 1949.
- Gradually his creative attention shifts entirely to his paper cut-outs.

1943 -- Matisse moves to le Rêve in Vence; he works on cutouts for *Jazz*.

1946 — Matisse begins work on La Chapelle du Rosaire in Vence.
- The Musée National d'Art Moderne in Paris begins its Matisse collection.

1949 -- The first major French museum exhibition of Matisse is held at the Musée National d'Art Moderne in Paris.

1950/51 -- Matisse receives the Grand International Prize for painting at the 25th Venice Biennale.
- Major exhibitions of his work are presented worldwide.
-- On 25 June 1951 the Chapelle du Rosaire in Vence is consecrated.
-- The first comprehensive monograph on Matisse, by Alfred H. Barr, is published in New York.

1950 -- Matisse moves to the Hôtel Régina in Cimiez; he finishes work on La Chapelle.

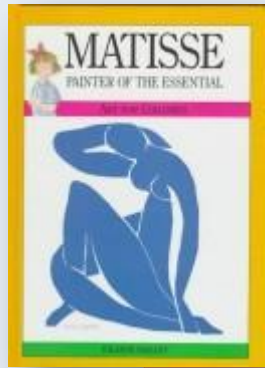
1951 -- The dedication of La Chapelle du Rosaire in Vence.
- A retrospective exhibit is held at the Museum of Modern Art in New York; additional exhibits are held in Cleveland, Chicago, San Francisco, and Tokyo.

1952 -- The Musée Matisse opens in Matisse's birthplace of Le Cateau.
- Matisse works exclusively on cutouts and finishes *Zulma*, *Blue Nude*, *The Sorrow of the King*, *The Negress*, and *Oceania*.

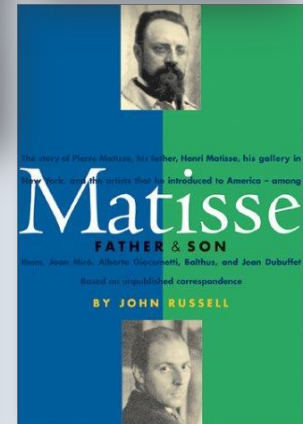
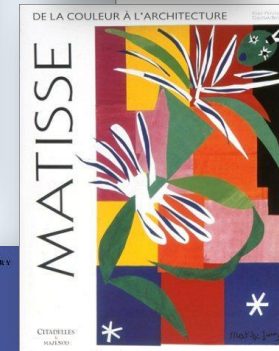
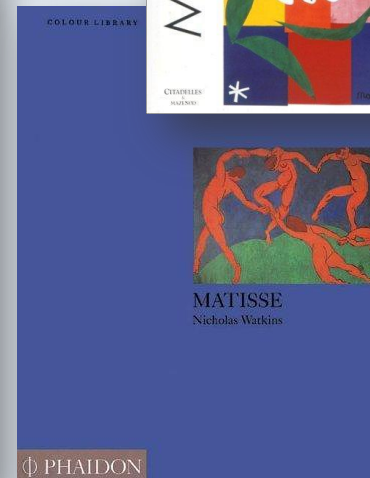
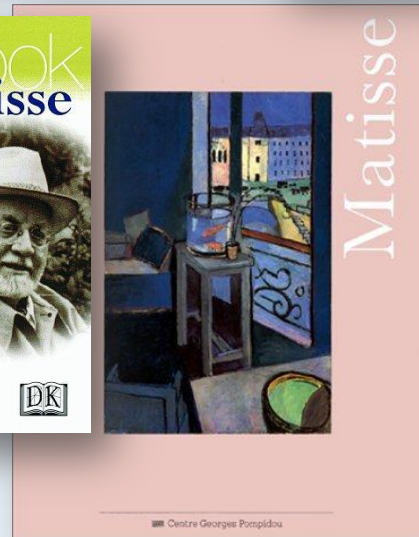
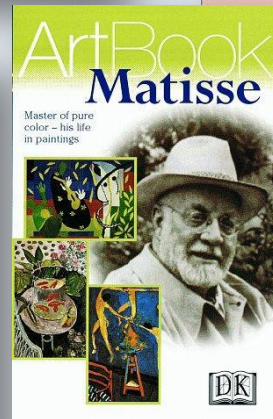
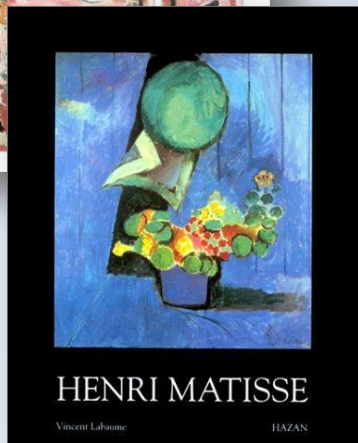
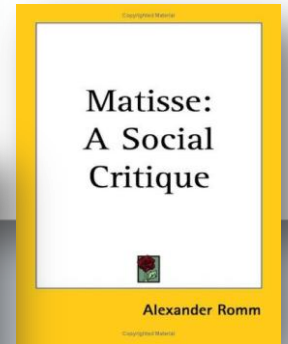
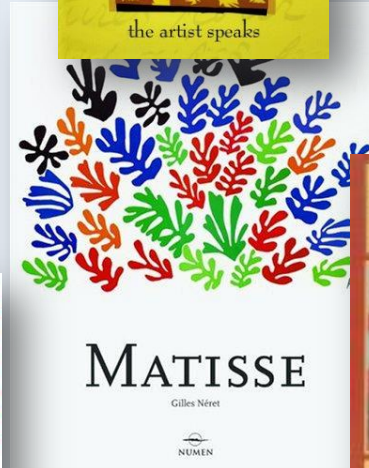
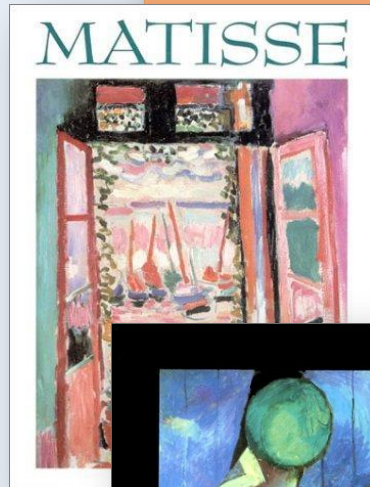
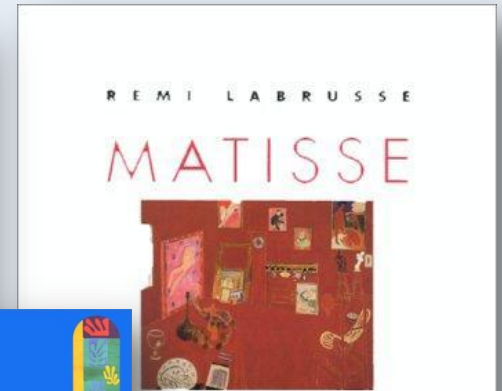
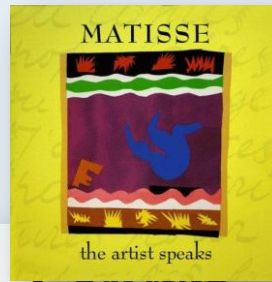
1954 -- Matisse dies on November 3 at the Hôtel Régina in Cimiez.

-end-

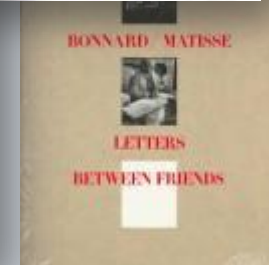
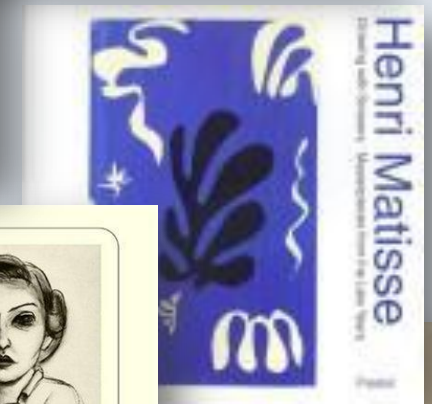
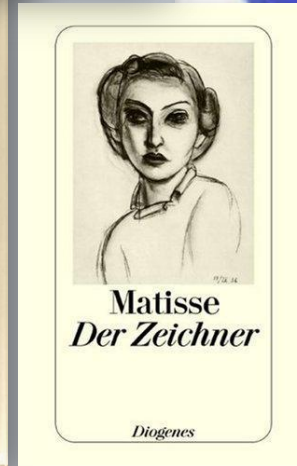
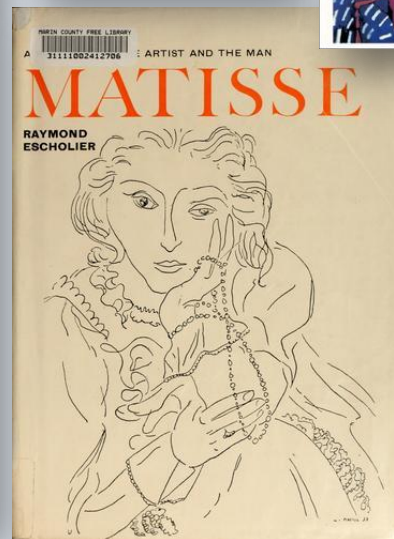
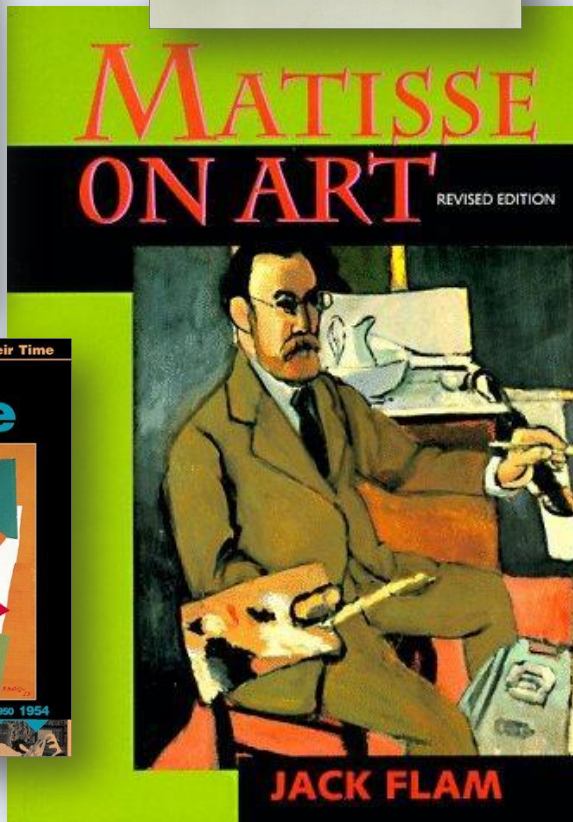
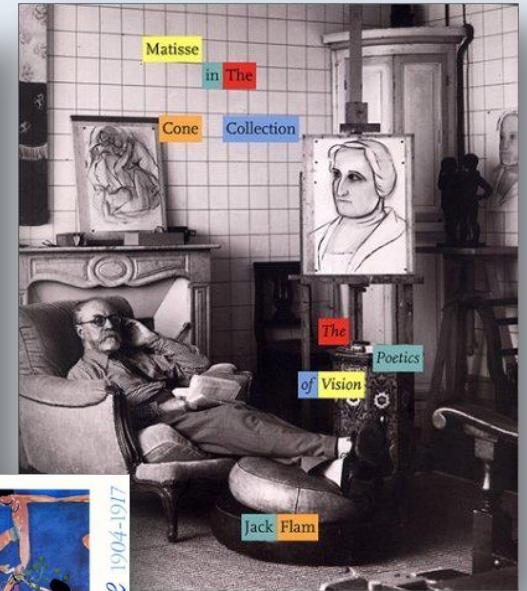
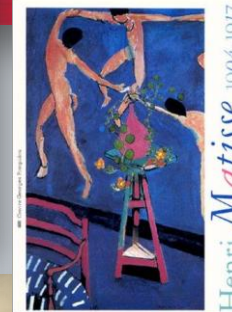
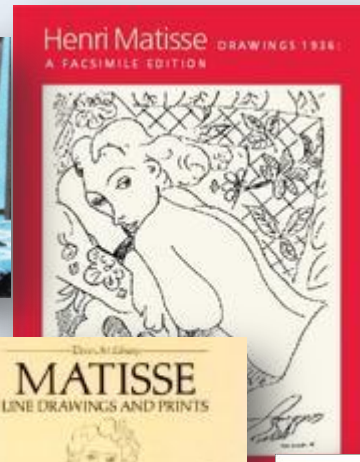
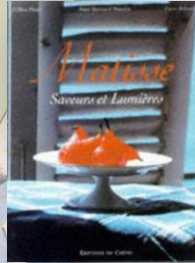
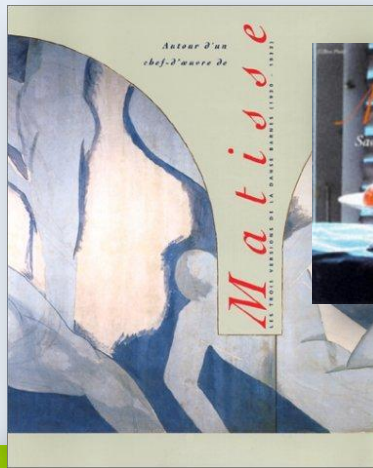
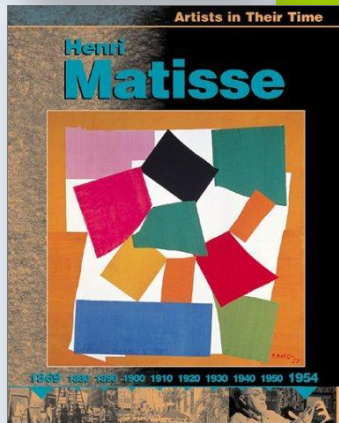
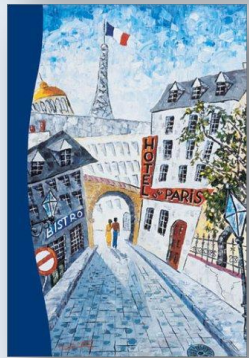
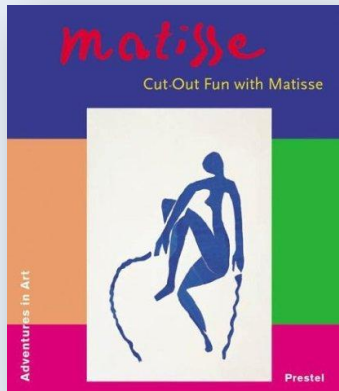
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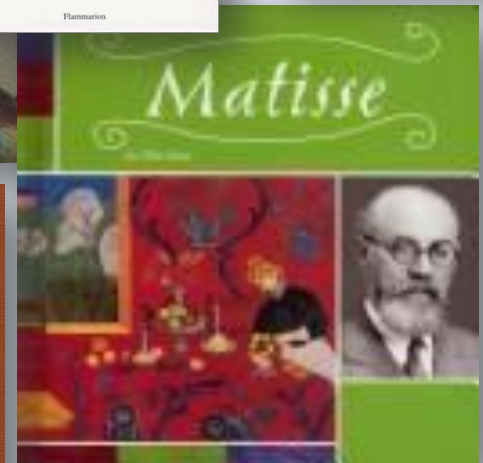
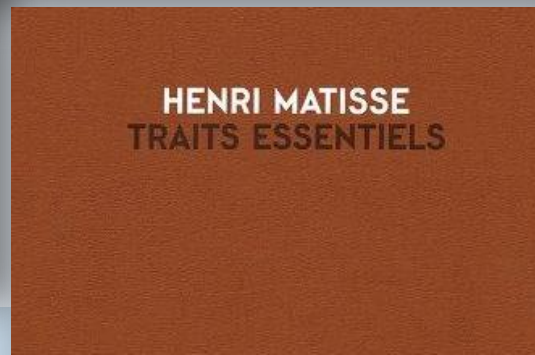
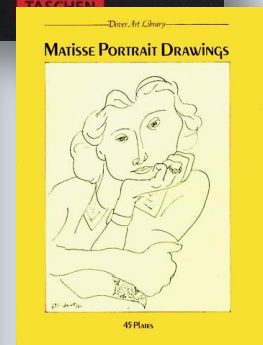
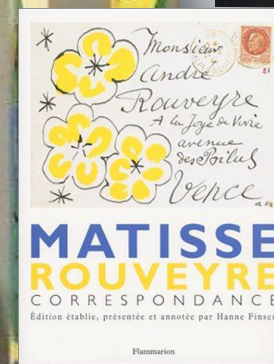
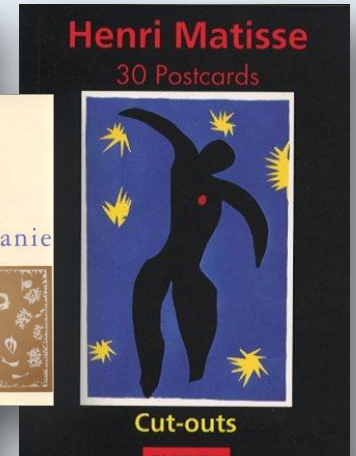
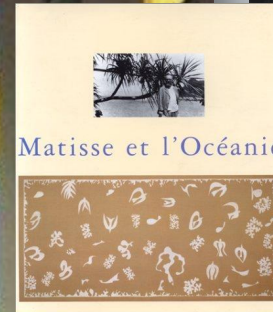
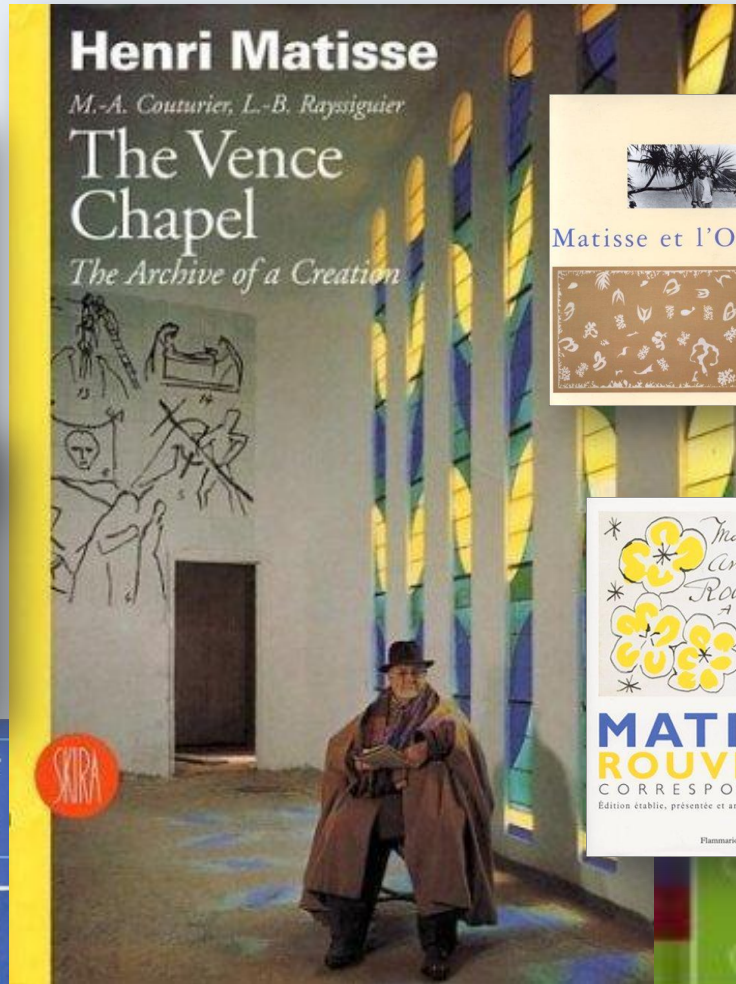
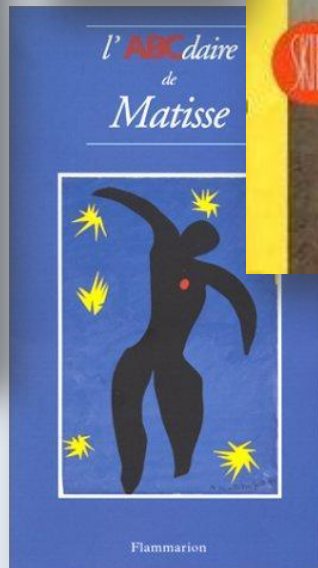
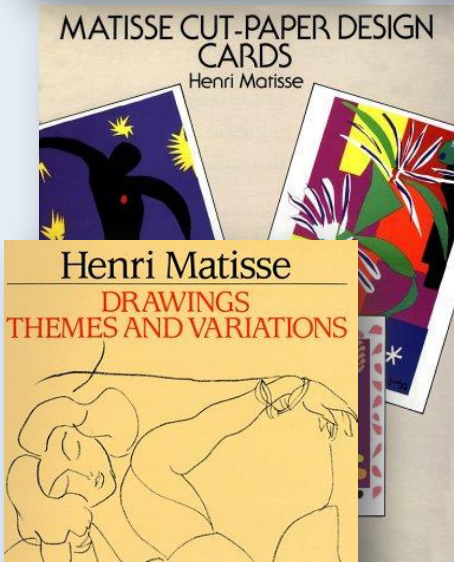
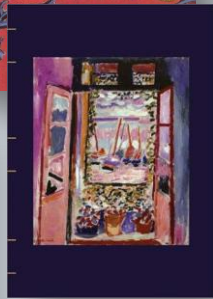
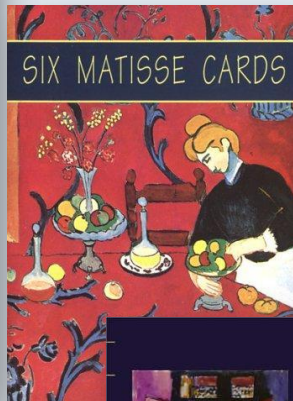
Une fête en Cimmérie
MATISSE



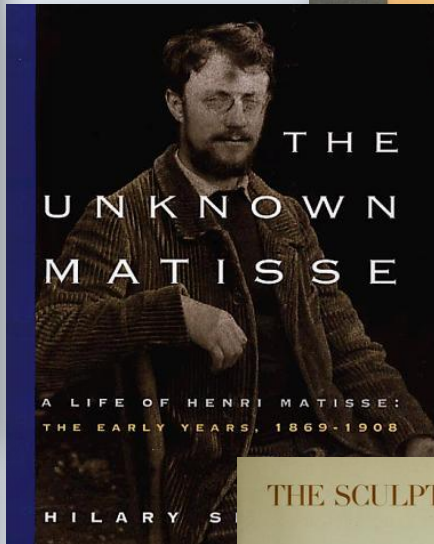
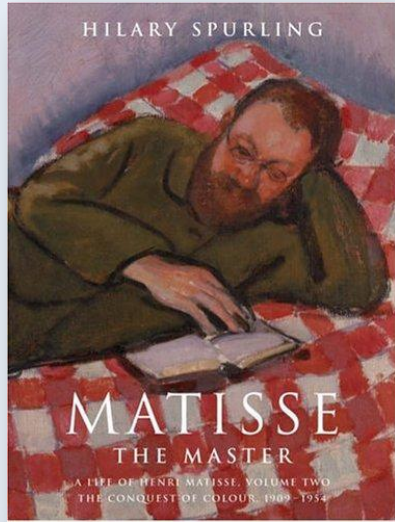
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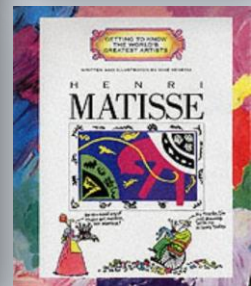
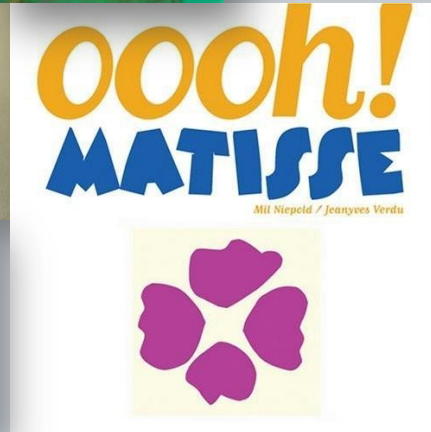
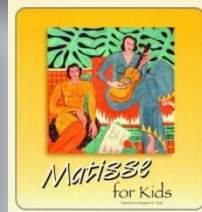
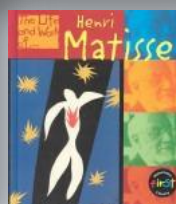
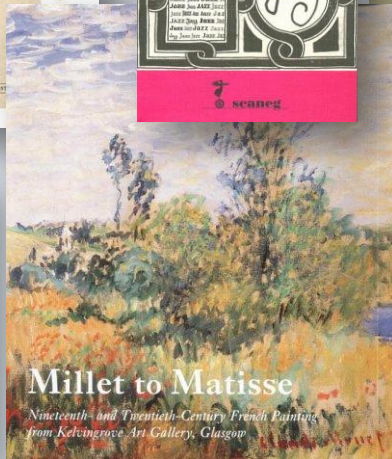
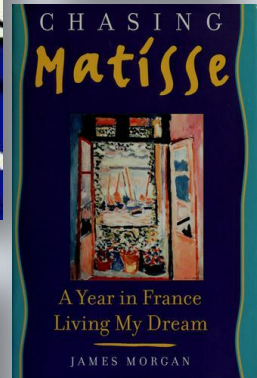
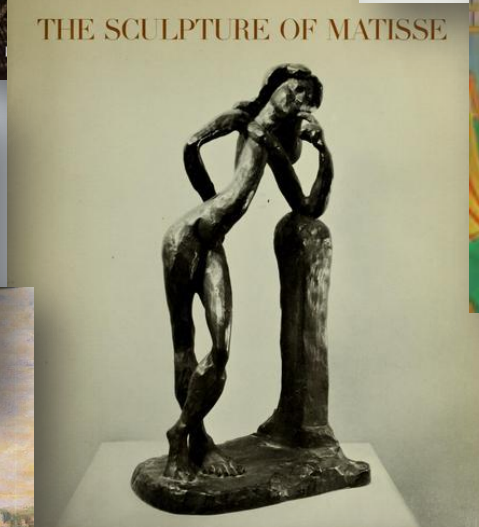
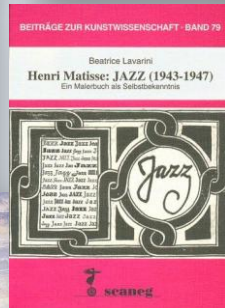
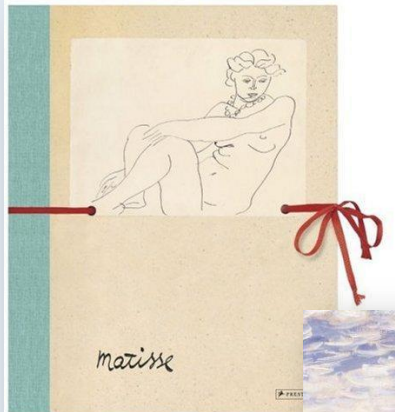
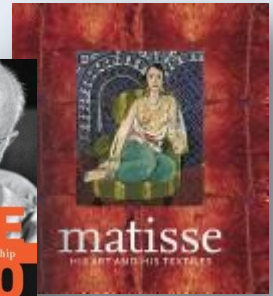
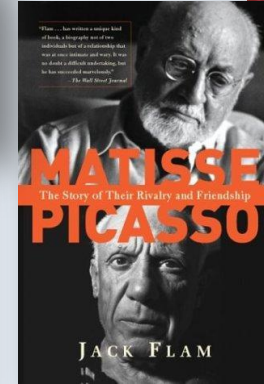
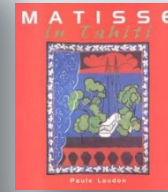
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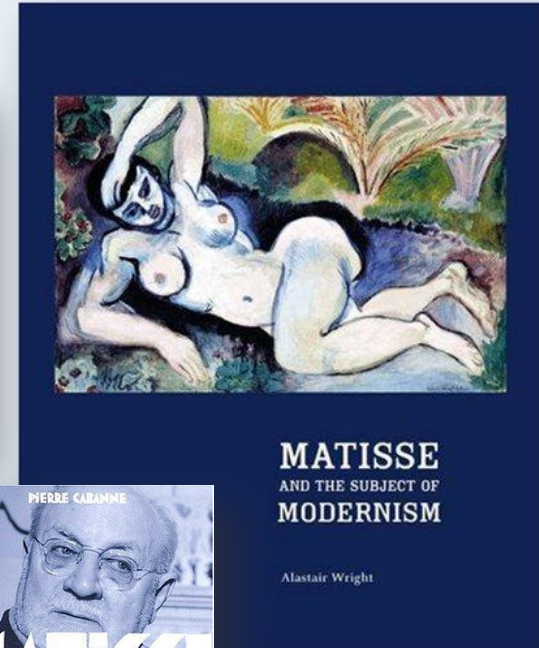
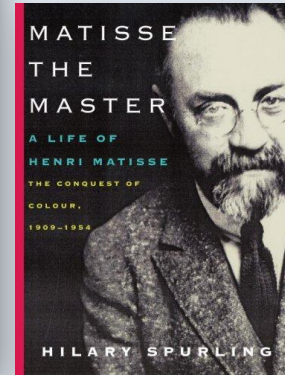
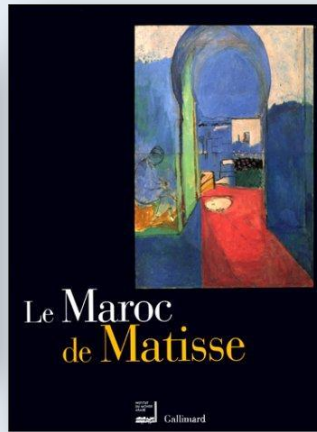
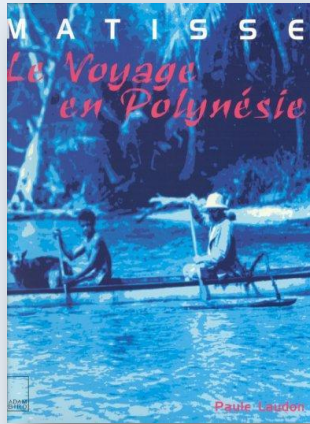


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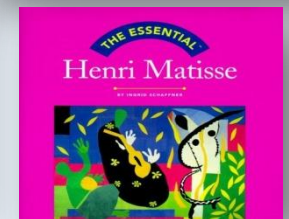
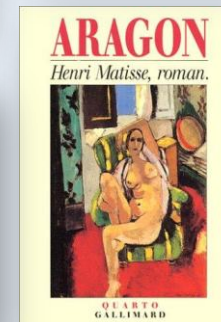
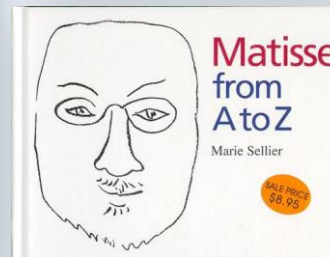
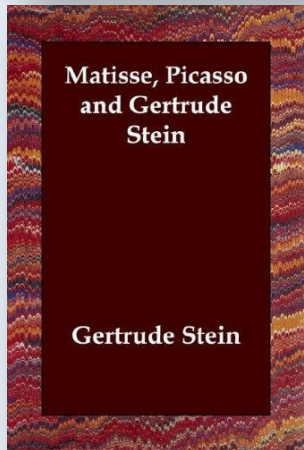
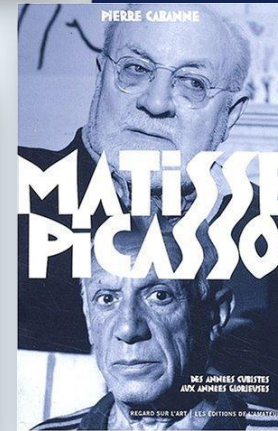
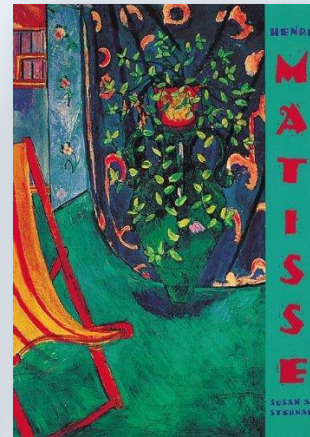
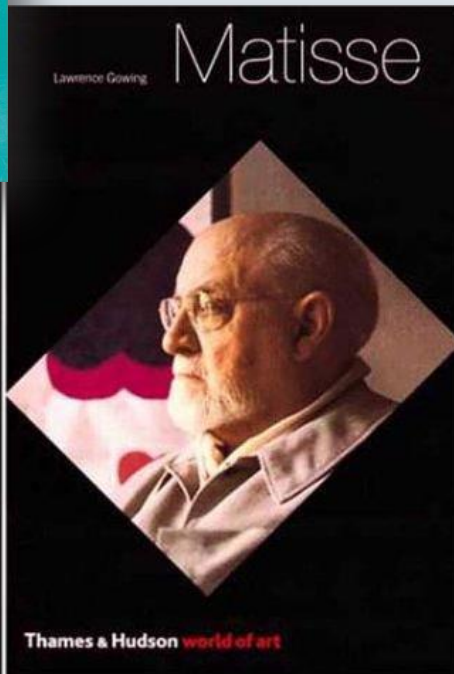
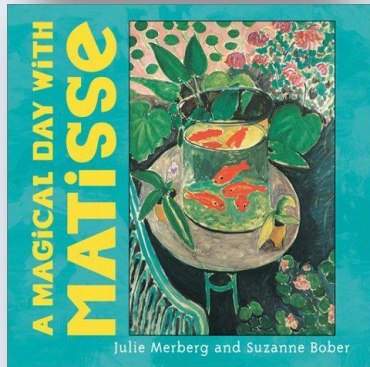


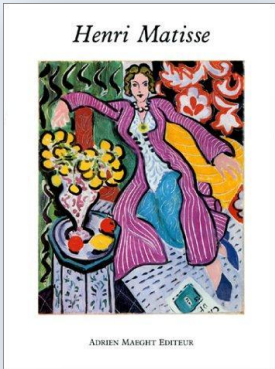
Henri Matisse
A Guide to Research
Catherine C. Bock-Weiss



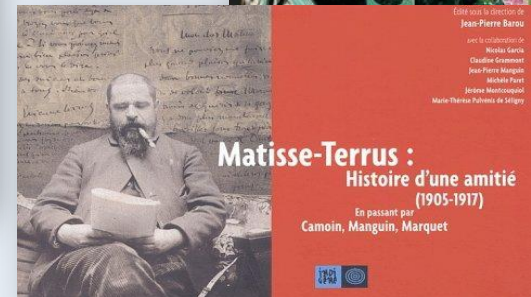
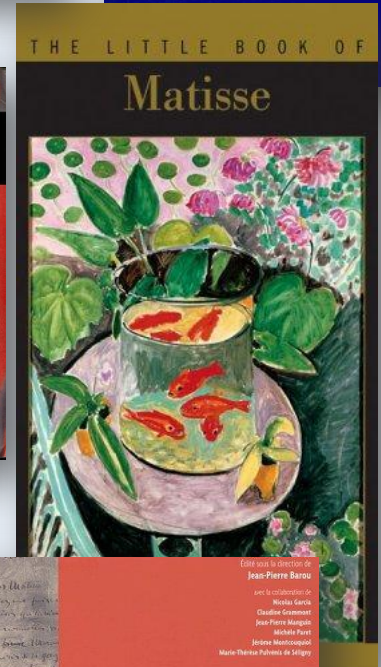
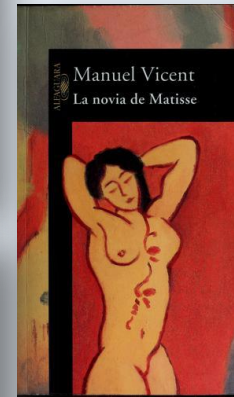
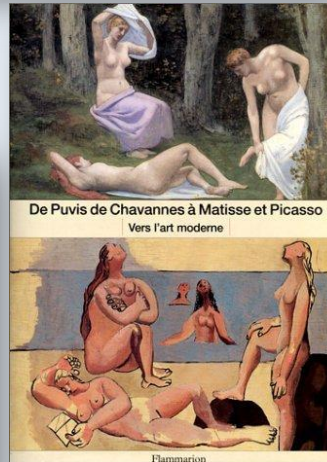
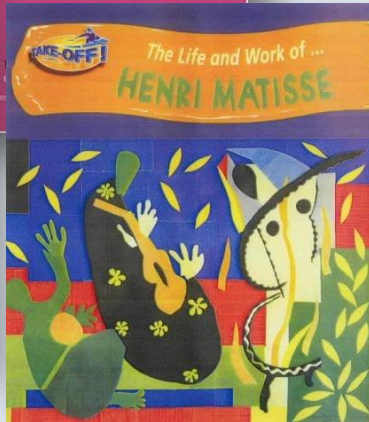
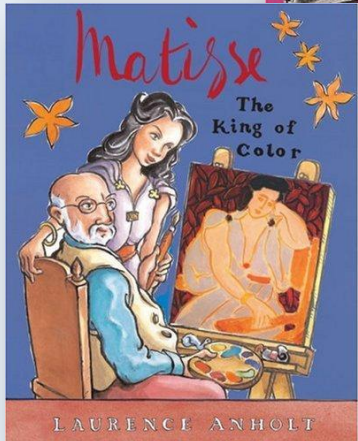
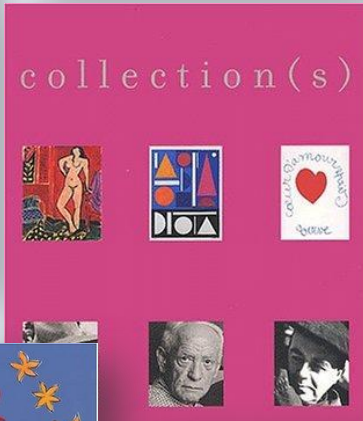
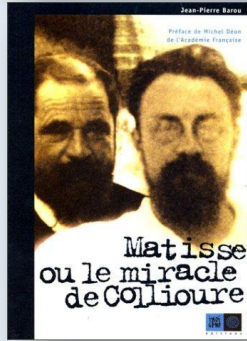
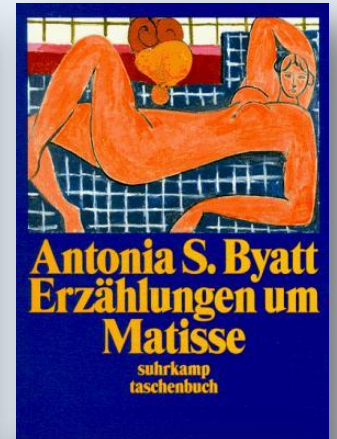
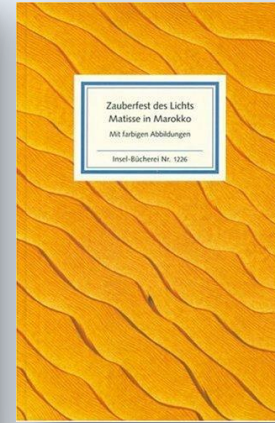
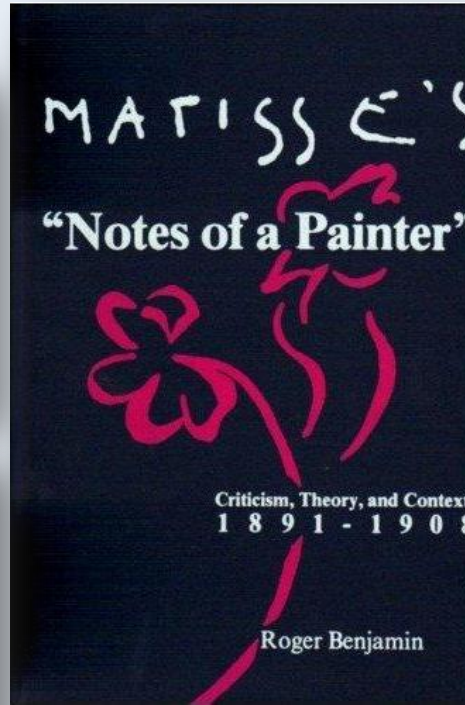
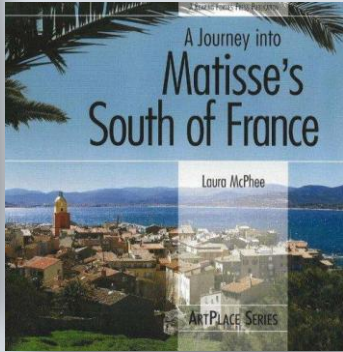


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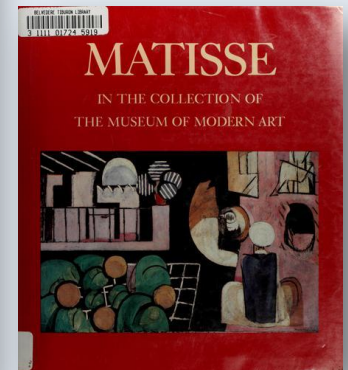
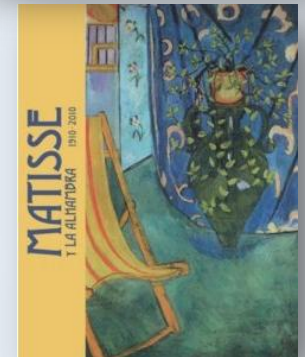
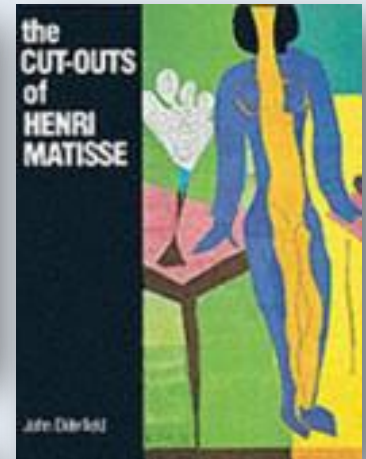
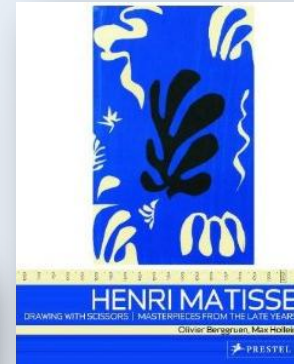




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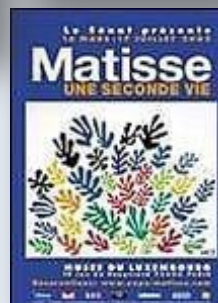
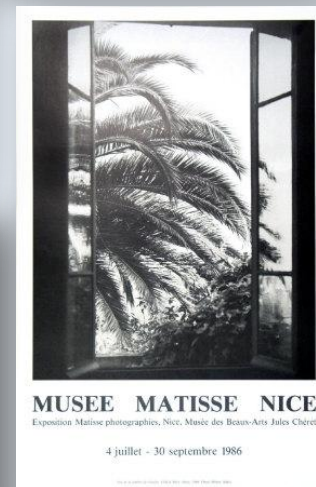
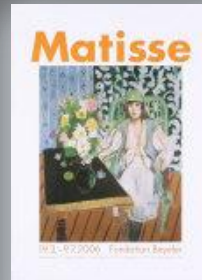
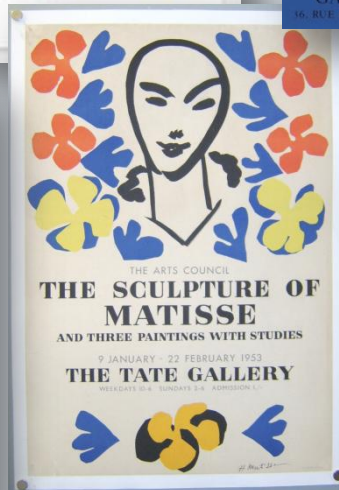
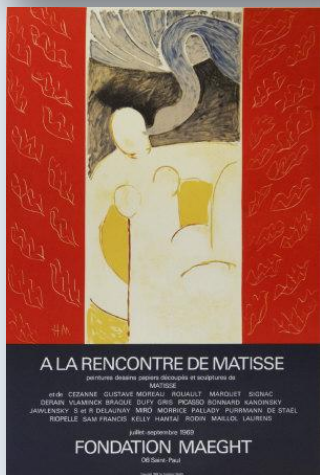
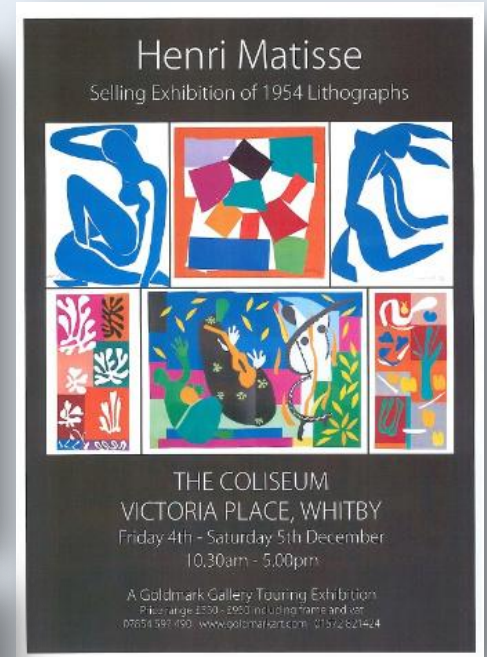
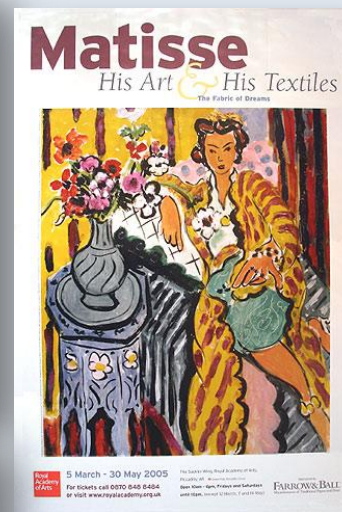
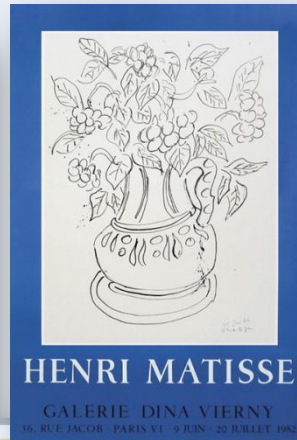
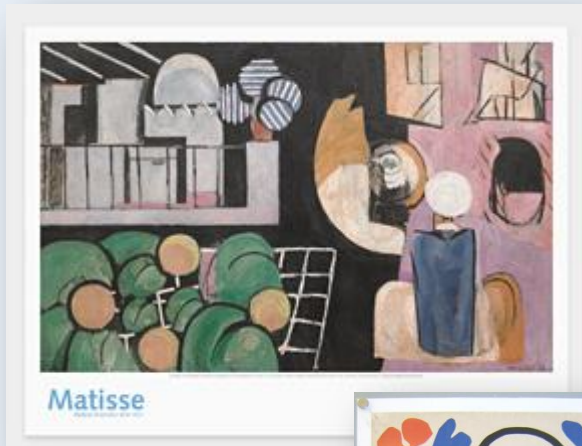


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BONUS PAGE

A selection of Exhibition posters created by other artists, most incorporating Matisse's work.

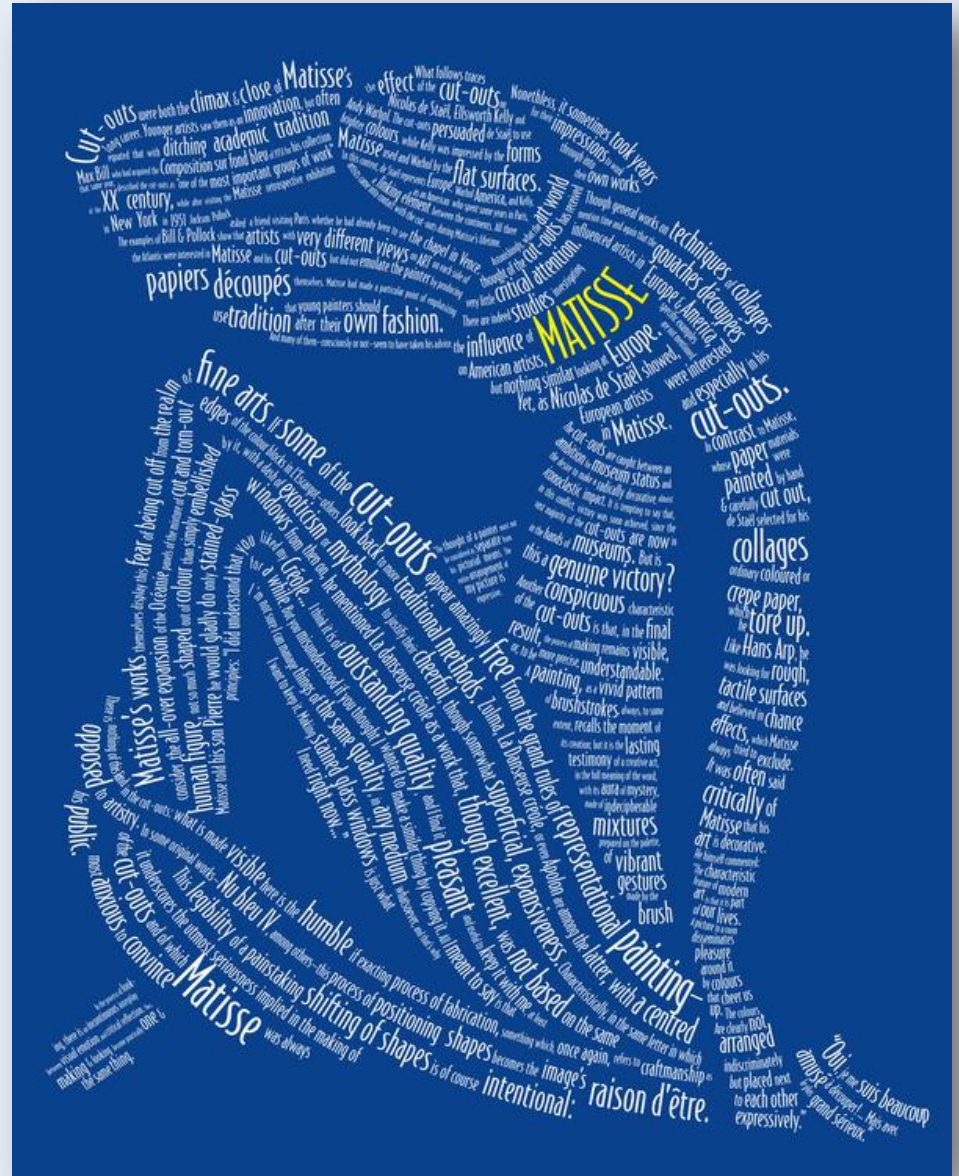


If there was a design contest for the best poster design I would pick this one by an anonymous artist.



above- the original Matisse cut-out which has now achieved iconic status.

right- a poster (designer unknown) based on the iconic blue nude.



Text from *"The Shock of the New"* by Robert Hughes

"Henri Matisse was born in 1869, the year the *Cutty Sark* was launched. The year he died, 1954, the first hydrogen bomb exploded at Bikini Atoll. Not only did he live on, literally, from one world into another; he lived through some of the most traumatic political events in recorded history, the worst wars, the greatest slaughters, the most demented rivalries of ideology, without, it seems, turning a hair. Matisse never made a didactic painting or signed a manifesto, and there is scarcely one reference to a political event - let alone an expression of political opinion - to be found anywhere in his writings. Perhaps Matisse did suffer from fear and loathing like the rest of us, but there is no trace of them in his work. His studio was a world within the world: a place of equilibrium that, for sixty continuous years, produced images of comfort, refuge, and balanced satisfaction. Nowhere in Matisse's work does one feel a trace of the alienation and conflict which modernism, the mirror of our century, has so often reflected. His paintings are the equivalent to that ideal place, scaled away from the assaults and erosions of history, that Baudelaire imagined in his poem *L'Invitation al Voyage*:

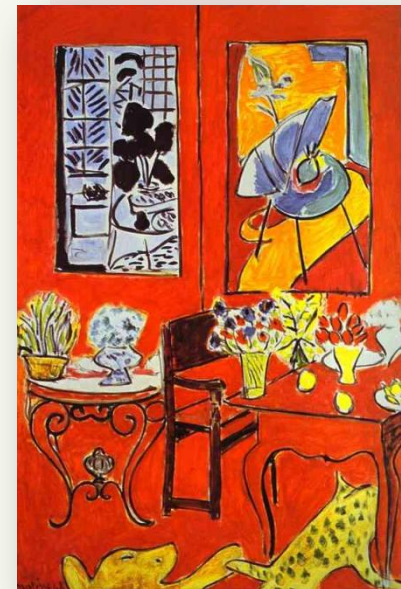
Furniture gleaming with the sheen of years would grace our bedroom; the rarest flowers,
mingling their odours with vague whiffs of amber, the painted ceilings, the fathomless
mirrors, the splendour of the East ... all of that would speak, in secret, to our souls,
in its gentle language. There, everything is order and beauty, luxury, calm and pleasure.

"In its thoughtfulness, steady development, benign lucidity, and wide range of historical sources, Matisse's work utterly refutes the notion that the great discoveries of modernism were made by violently rejecting the past. His work was grounded in tradition - and in a much less restless and ironic approach to it than Picasso's. As a young man, having been a student of Odilon Redon's, he had closely studied the work of Manet and Cézanne; a small Cézanne *Bathers*, which he bought in 1899, became his talisman. Then around 1904 he got interested in the coloured dots of Seurat's Divisionism. Seurat was long dead by then, but Matisse became friends with his closest follower, Paul Signac. Signac's paintings of Saint-Tropez bay were an important influence on Matisse's work. So, perhaps, was the painting that Signac regarded as his masterpiece and exhibited at the Salon des Indépendants in 1895, *In the Time of Harmony*, a big allegorical composition setting forth his anarchist beliefs. The painting shows a Utopian Arcadia of relaxation and farming by the sea, and it may have fused with the traditional fête champêtre in Matisse's mind to produce his own awkward but important demonstration piece, *Luxe, Calme et Volupté*, 1904-5. In it, Matisse's literary interest in Baudelaire merged with his Arcadian fantasies, perhaps under the promptings of Signac's table-talk about the future Golden Age. One sees a picnic by the sea at Saint-Tropez, with a lateen-rigged boat and a cluster of bulbous, spotty nudes. It is not, to put it mildly, a very stirring piece of luxe, but it was Matisse's first attempt to make an image of the Mediterranean as a state of mind." In 1905 Matisse went south again, to work with André Derain in the little coastal town of Collioure. At this point, his colour broke free. Just how free it became can be seen in *The Open Window*, Collioure, 1905. It is the first of the views through a window that would recur as a favourite Matissean motif. All the colour has undergone an equal distortion and keying up. The terracotta of flowerpots and the rusty red of masts and furled sails become a blazing Indian red: the reflections of the boats, turning at anchor through the dazzle of light on the water, are pink; the green of the left wall, reflected in the open glazed door on the right, is heightened beyond expectation and picked up in the sky's tints. And the brushwork has a eupeptic, take-it-or-leave-it quality that must have seemed to deny craft even more than the comparatively settled way that Derain, his companion, was painting.

"The new Matisse, seen in the autumn of 1905, were very shocking indeed. Even their handful of defenders were uncertain about them, while their detractors thought them barbaric. Particularly offensive was his use of this discordant colour in the familiar form of the salon portrait - even though the "victim" was his wife, posing in her best Edwardian hat.

"There was some truth, if a very limited truth, to the cries of barbarism. Time and again, Matisse set down an image of a pre-civilized world, Eden before the Fall, inhabited by men and women with no history, languid as plants or energetic as animals. Then, as now, this image held great appeal for the over-civilized, and one such man was Matisse's biggest patron, the Moscow industrialist Sergey Shchukin, who at regular intervals would descend on Paris and clean his studio out. The relationship between Shchukin and Matisse, like the visits of Diaghilev and the Ballet Russe to France, was one of the components of a Paris-Moscow axis that would be destroyed forever by the Revolution. Shchukin commissioned Matisse to paint two murals for the grand staircase of his house in Moscow, the Trubetskoy Palace. Their themes were "Dance" and "Music".

(continued on next page)



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"Even when seen in a neutral museum setting, seventy years later, the primitive look of these huge paintings is still unsettling. On the staircase of the Trubetskoy Palace, they must have looked excessively foreign. Besides, to imagine their impact, one must remember the social structure that went with the word "Music" in late tsarist Russia. Music pervaded the culture at every level, but in Moscow and St. Petersburg it was the social art par excellence. Against this atmosphere of social ritual, glittering and adulatory, Matisse set his image of music at its origins - enacted not by virtuosi with managers and diamond studs but by five naked cavemen, pre-historical, almost presocial. A reed flute, a crude fiddle, the slap of hand on skin: it is a long way from the world of first nights, sables, and droshkies. Yet Matisse's editing is extraordinarily powerful; in allotting each of the elements, earth, sky, and body, its own local colour and nothing more, he gives the scene a riveting presence. Within that simplicity, boundless energy is discovered. *The Dance* is one of the few wholly convincing images of physical ecstasy made in the twentieth century. Matisse is said to have got the idea for it in Collioure in 1905, watching some fishermen and peasants on the beach in a circular dance called a sardana. But the sardana is a stately measure, and *The Dance* is more intense. That circle of stamping, twisting maenads takes you back down the line, to the red-figure vases of Mediterranean antiquity and, beyond them, to the caves. It tries to represent motions as ancient as dance itself.



"The other side of this coin was an intense interest in civilized craft. Matisse loved pattern, and pattern within pattern: not only the suave and decorative forms of his own compositions but also the reproduction of tapestries, embroideries, silks, striped awnings, curlicues, mottles, dots, and spots, the bright clutter of over-furnished rooms, within the painting. In particular he loved Islamic art, and saw a big show of it in Munich on his way back from Moscow in 1911. Islamic pattern offers the illusion of a completely full world, where everything from far to near is pressed with equal urgency against the eye. Matisse admired that, and wanted to transpose it into terms of pure colour. One of the results was *The Red Studio*, 1911.



"On one hand, he wants to bring you into this painting: to make you fall into it, like walking through the looking-glass. Thus the box of crayons is put, like a bait, Just under your hand, as it was under his. But it is not a real space, and because it is all soaked in flat, subtly modulated red, a red beyond ordinary experience, dyeing the whole room, it describes itself aggressively as fiction. It is all inlaid pattern, full of possible "windows," but these openings are more flat surfaces. They are Matisse's own pictures. Everything else is a work of art or craft as well: the furniture, the dresser, the clock and the sculptures, which are also recognizably Matisses. The only hint of nature in all this is the trained houseplant, which obediently emulates the curve of the wicker chair on the right and the nude's body on the left. *The Red Studio* is a poem about how painting refers to itself: how art nourishes itself from other art and how, with enough conviction, art can form its own republic of pleasure, a parenthesis within the real world - a paradise.

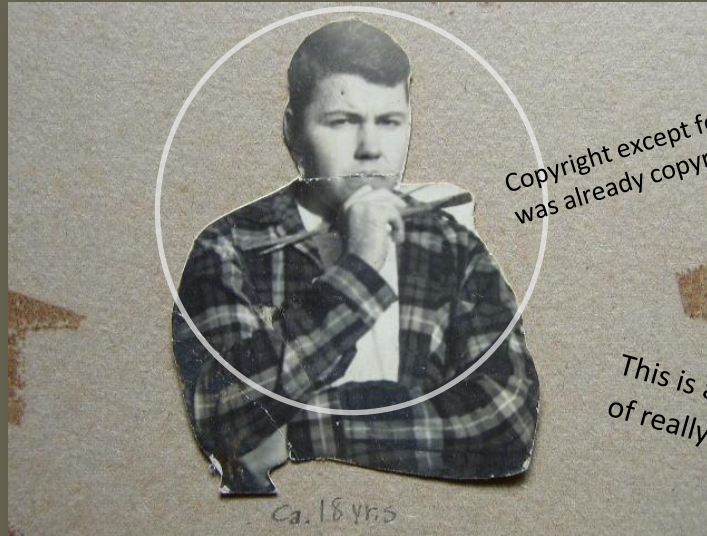


ABOUT THE AUTHOR

Pedro de la Montaña

Credits

This pictorial look at Matisse was created using photoshop, powerpoint, pdf maker and half a century of experience.



Copyright except for the stuff I stole which was already copyrighted.

This is a really, really old photo of really old Pedro.

That is all that needs to be said about the author for this is about Matisse not about Pedro.

